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THE NEW YORK DRAMATIC MIRROR

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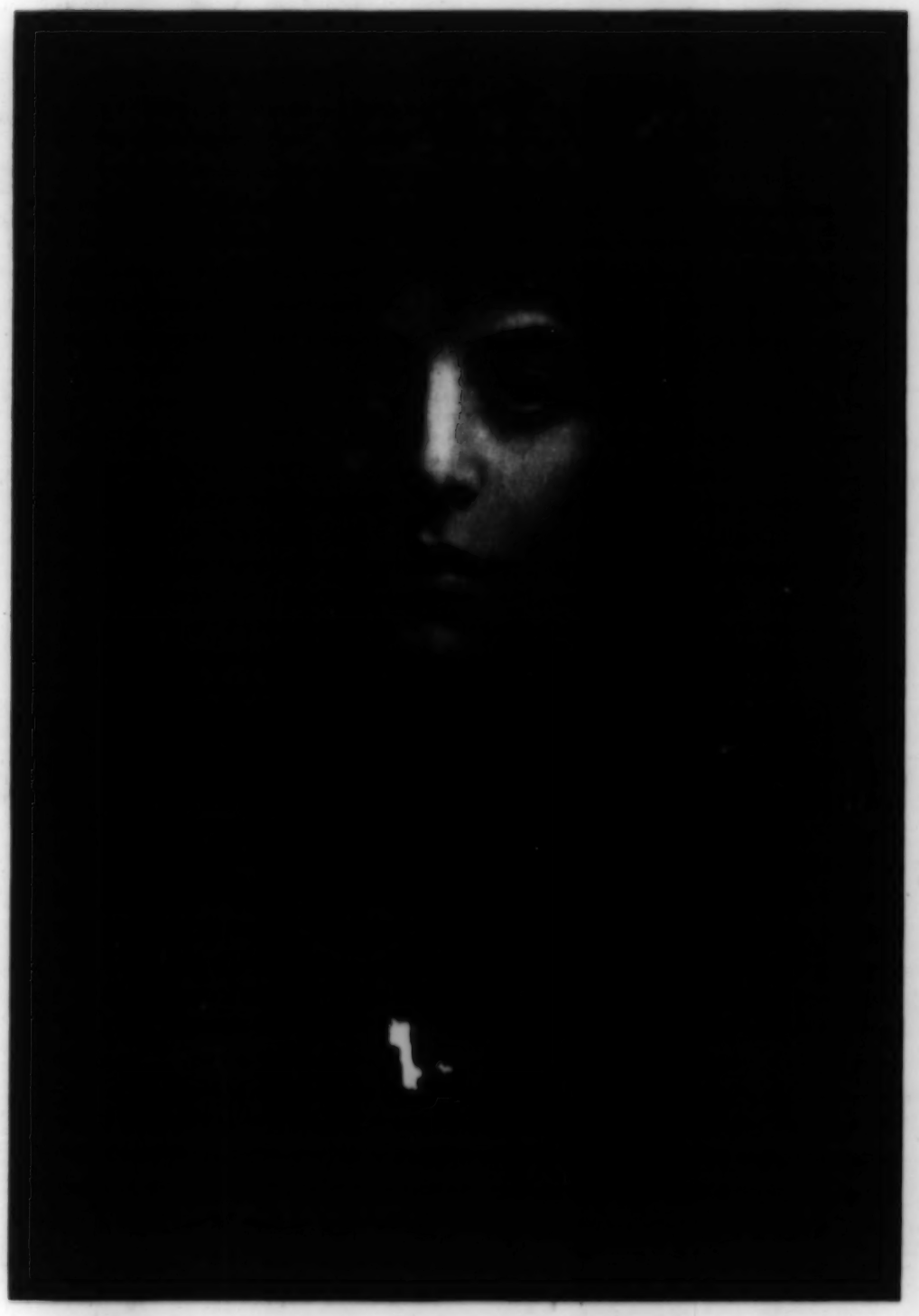

HENRIETTA GOODMANN.

THE NEW YORK DRAMATIC MIRROR

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The Organ of the American Theatrical Profession

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TO CORRESPONDENTS.

Owing to the fact that Monday, Sept. 6 (Labor Day), will be a holiday, THE MIRROR next week will go to press earlier than usual. Correspondents are, therefore, required to forward their letters for that number at least twenty-four hours in advance of the usual time.

TO ADVERTISERS

THE MIRROR of next week will be sent to press earlier than usual, as Monday, Sept. 6 (Labor Day), will be a legal holiday. Advertisers will please note that the forms containing the last page will close on Friday afternoon, Sept. 3, and that no advertisement for the next number can be received later than noon of Saturday, Sept. 4. THE MIRROR, as usual, will be published on the following Tuesday.

THE theatre lost a warm but discriminating friend in the death of Father DUCEY. Peace to his ashes!

THEY are producing "tabloids" of SHAKESPEARE in the English music halls, The Merry Wives of Windsor being the first of such experiments. This is cutting the Bard with a vengeance, but even small portions of such fare will no doubt be palatable, and if well served ought to quicken the dramatic appetite.

WEARING gorgeous attire of fashionable cut, a sixth educated monkey has arrived in New York to assist in amusing the public. And why not? DARWIN would have argued that these simian wonders but prove his contention as to the origin of human species; and the approval of the efforts of these creatures to amuse by so many who seek entertainment is but another bit of proof as to the Darwinian conjecture.

THAT England's lack of drama of the day by native writers is far greater than this country's is shown from the continued and apparently profitable representation in the English provinces—and sometimes even in London—of old melodramas and the like that were once shown here, but now here are regarded as obsolete. Time was when an American-made play was a novelty, but the output of new drama here nowadays is far ahead of the output in England, and London is coming also to respect examples from this side and applaud them.

A GREAT FIGURE RECALLED.

THERE are few lovers of the theatre now living that have memories of CHARLOTTE CUSHMAN; yet playgoers who saw her and still survive no doubt have a vivid remembrance of her genius.

For such persons—as well as for all persons interested in the theatre—there is matter of interest in the sale at Newport, R. I., of the artistic belongings of this great actress, relics of her domestic life that since her death have remained as she left them in Villa Cushman.

These mementoes of CHARLOTTE CUSHMAN speak eloquently of her artistic trend and inspiration, and furnish evidence that, like all great figures of the theatre, she was an art lover and a student of all things collateral to her vocation. "It is doubtful if anywhere in the land may be found furniture, *bric-à-brac*, pictures and curios so unique," says a writer in the Boston *Transcript*. "Accessories of stageland impossible to be matched for associations are side by side with the most exquisite Italian carving. Robes that might well have graced an empress' form repose in graceful folds beside marbles by HARRIET HOSMER. Books and portraits, the gifts of authors and painters, vie with tapestries and quaint old rugs to hold the attention of the visitor to Villa Cushman, which will be the Mecca of men and women in this part of the world who remember CHARLOTTE CUSHMAN'S Lady Macbeth, Meg Merrilles, and Queen Catherine."

The villa itself, standing in spacious grounds on Rhode Island Avenue, is in the Eastlake style, and was erected under the direction of RICHARD HUNT, in 1866. It was furnished by Miss CUSHMAN from collections made while she resided in Italy. The furniture includes elaborately carved cabinets of rare and curious workmanship, exquisitely designed mirrors, massive tables and pedestals for marbles. Fine statuary meets the eye as one enters the drawing room, including "The Sleeping Faun," by HARRIET HOSMER; a diminutive Pan, and a striking figure of Puck. A bust of Miss CUSHMAN is pronounced an admirable portrait, and there are several more massive pieces.

The library contains the books the actress used, among them a SHAKESPEARE "whose volumes are thumb-marked and annotated in a fine feminine hand," these comments, of course, being more notable about the parts she assumed. Among the many curios and gifts is a gold and onyx dagger, presented to Miss CUSHMAN by the Duke of Devonshire for her use in the role of Lady Macbeth, after the English nobleman had seen here in the part in London. Many fine paintings adorn the walls. On the second floor is Miss CUSHMAN'S boudoir as when she occupied it during the last years of her life. The bedstead is said to be the first one made of brass to be brought from England. Over the mantel is the actress' favorite painting of SHAKESPEARE, and the walls are hung with photographs, etchings and drawings of such celebrities as TENNYSON, the CARLYLE household, ELIZABETH BARRETT BROWNING and others.

Two rooms are taken to display the rich and varied costumes used by the actress during her career. The Queen Catherine robes are the most numerous and elaborate, and Meg Merrilles' gown is guarded by the old forked stick, last carried by Miss CUSHMAN when she made her final appearance in New York in 1874, while near it rests a pillow presented to her on that occasion by the Arcadia Club of New York, bearing an inscription in Latin which means "Palms to whom palms are due." Here, too, are the costumes she wore in her famous impersonations of Hamlet, Richelieu and Claude Melnotte. Of all actresses she undoubtedly was the most successful in men's roles. Moreover, like other great ones of the theatre, she was equally effective in comedy and tragedy; and once when managerial exigencies demanded an English star as Lady Macbeth, Miss CUSHMAN volunteered as Hecate and in the witch scene about the caldron won the applause of the night. Villa Cushman's varied artistic treasures—which are about to be dispersed—are too many to mention. But they all speak of the taste and intellectual range of this great woman, whose record dignifies and distinguishes the history of the American stage and is admired the world over.

PERSONAL

ROBSON.—Eleanor Robson, on the eve of her second season as Glad in Mrs. Burnett's play, The Dawn of a To-morrow, under the management of Liebler and Company, has been Summering in Europe in company with her mother, Mrs. Madge Carr Cook, and from that quarter during the past two months gossip as to her future plans has vied for public notice with the rumors of her engagement to a gentleman prominent in the financial and racing worlds. There is a remote possibility that the latter rumor may be true, in which event the gentleman in question is to be congratulated. If it should not be true and Miss Robson remains on the stage, the public is to be congratulated, for Miss Robson is one of the most charming players of a certain type of winsome roles in the theatre today. It is about nine years ago that Miss Robson was the Bonita Canby in Arizona, at the Herald Square Theatre, and the impression she made then has been strengthened by her admirable interpretation of Constance in Robert Browning's In a Balcony, her Flossie Williams in Unleavened Bread, her Mlle. de la Vire in A Gentleman of France, her Audrey, and her womanly and appealing Juliet. Merely Mary Ann served to display Miss Robson in a role of the ingenue order, the kind of part in which a season or two later she was to win one of her pronounced successes, that of Bret Harte's sweet little lady, Salomy Jane. Salomy Jane was the clear-cut, quaint little cameo on the jeweled chain of Miss Robson's characterizations.

MANNERING.—Mary Mannering has returned to America after a holiday trip to Europe. She arrived on the *Campania* last Saturday. Miss Mannering spent some time in Paris, having gowns made for general stage uses and particularly for As You Like It. She saw all of the new plays in London and read many manuscripts, without discovering anything to suit her. She has been informed, however, that the Shuberts have a play for her that they believe is stronger than Paid in Full. She is to open in September in this play, but she doesn't know its title or its author. Miss Mannering appeared in six different plays last season, something unusual for a star not giving repertoire. Her offerings were Glorious Betsy, Memory and To-morrow, A House of Cards, Step by Step, The Struggle and The Independent Miss Gower.

FIELDS.—Lew Fields is coming out strong as a producing manager this season, with a list of nine musical plays already announced. Mr. Fields' first venture as a producer followed immediately after the dissolution of the old Weber and Fields partnership, when It Happened in Nordland was put on. About Town was the second venture, and then came The Girl Behind the Counter, in which Mr. Fields was associated with the Shuberts as producer and appeared as star. His list of plays for this season includes The Midnight Sons; a Midwinter review to be called The Jolly Bachelors, book by Glen MacDonough, music by Raymond Hubbell; Blanche Ring in The Yankee Girl, book and lyrics by George V. Hobart, music by Silvio Hein; Andrew Mack in a musical comedy, book by J. Hartley Manners, music by A. Baldwin-Sloane; Marie Dressler in a musical play, book by Edgar Smith, music by A. Baldwin-Sloane; a new musical play by Victor Herbert and George V. Hobart; The Girl Behind the Counter, The Rose of Algeria and the play in which Mr. Fields will star at the Herald Square Theatre this Fall, entitled Old Dutch, the music of which is by Victor Herbert, book by Edgar Smith and lyrics by George V. Hobart. Mr. Fields is also manager of two theatres, the Herald Square and the Broadway, taking over the latter house last Spring, with The Midnight Sons as his first offering.

The Usher

THE MIRROR took steps upon the retirement of William Winter from the *Tribune* to learn the cause of his resignation, which cause was later disclosed by publications in the New York *Press* and the *Evening Post*, and these publications have now been epitomized in this journal.

In a responsive letter to the managing editor of THE MIRROR, that was delayed in delivery until after THE MIRROR of last week had gone to press, Mr. Winter states that he will continue to write and publish what he believes to be true as to the stage.

If Mr. Winter will confine his writings within the legitimate field of criticism, his pen can serve the stage admirably, even though one must expect from him disapproval of much in the theatre that an enlightened age commends. Mr. Winter has not simply been at variance with an intelligent public as to plays that have been accepted in the world's centres of intelligence. He practically alone among critics has stood aloof from the modern movement in the theatre and cried aloud in protest against it.

Newspapers of influence in all parts of the country have treated Mr. Winter's retirement from the *Tribune* as an event of unusual moment.

Before the exact cause of his retirement was made known a large number of editorials in various newspapers assumed that some element of injustice, or some effort to check free speech that is legitimate, had influenced his retirement. The publication of the matter which the *Tribune* editors excised from Mr. Winter's writings, however, has caused a change in the tone of comment upon the event. A critic has certain functions which usage and individuality may somewhat modify or enlarge, but there can be no question that in various details Mr. Winter stepped outside of the field of his vocation.

It is legitimate for a critic to characterize a play as good or bad. He may comment on its influence for morality or its influence for evil. He may dissect it ethically, as a piece of handiwork, or otherwise. He may praise its actors in their parts or show their lack of fitness in appearance, or their mental or artistic shortcomings. He may even abuse the author of a play as a person who has mistaken his field of effort, or he may praise him as an ornament of the theatre and a benefactor of humanity. But is he justified in going beyond the things in which the public for which he labors is interested? Is there any excuse for him either to bring in the manager or the man who owns the theatre or produces the play for praise or censure? And if there is an excuse for the praising or the censuring of any of these persons who, although incidental, are really outside of the scheme in which the public is interested, can there be any pertinency in attacking managers scurrilously, as to their personal appearance, their conversational style, their table manners, or the thousand and one activities in which they indulge outside of the theatre? Criticism of the drama, it would seem, has nothing to do with these or other matters not within the range of public interest.

If such extrinsicalities as are here noted have a place in dramatic criticism, it would be legitimate for an art critic in writing about a picture that did not please him to ridicule the countenance of the painter, abuse the race from which he descends and question the regularity with which he changes his linen, while the art dealer in whose gallery the painting was displayed might as pertinently be called a bow-legged blot on the commercial landscape.

THE MIRROR never has been loth to give praise to Mr. Winter for his long and generally adorning work in and for the theatre. Nor has it ever questioned the charm his writings enforce when his humor is sympathetic. It admits the fascination of his style, and revels, with all others who read him at large, in his golden memories. It agrees with many things he says as to the decadence of the times and indorses some of his verdicts upon plays which do not please him. But brilliant and engaging as is this venerable critic, he has—and always has had—certain limitations.

Mr. Winter is instinct with the departed glories of the stage, which furnished him his closest friendships, long since severed by time, and he has viewed the modern theatre in a light colored by partiality for the older period.

Sentiment may adorn criticism but should not be the base of criticism. Mr. Winter is essentially a sentimentalist, and one reading his older reviews of the drama sees reflected in them his unbounded admiration for actors—some of them mediocrities—above the many other elements that should enter into critical writing that is finally authoritative.

A lover of the classic in drama, Mr. Winter has even in this day permitted that affection to hold up as admirable and superior to the things in the theatre of this time that excite general praise certain plays, written in imitation of drama which all time will recognize as superior in its class, that in the better courts of judgment are regarded as fustian and bombast.

Serene and fixed in his appreciation of the purely romantic in the theatre, he has wholly ignored that modern purpose of literature and drama that seeks to apply these powerful instruments in ethical directions and points out faults in the social fabric in order to amend them.

Plays of purpose, written on the highest planes of modern intelligence, in line with psychological and sociological study, he has viewed with an amazing lack of appreciation of the spirit of the age. Several of them, ignoring their apparent value as drama, and in spite of their acceptance by the thinking world as valuable contributions to the corrective influences nowadays applied to life, at least in theory, he has criticised rancorously and from a narrow viewpoint, assailing their authors with undignified vituperation and classing the managers who produced them with gatherers of garbage.

Mr. Winter can write to the enjoyment of the public on the theatre and kindred subjects even at his worst. But he cannot give life to false or obsolete standards or change the trend of humanity in its studies and its amusements.

The times in memories of which Mr. Winter glories are not these times. They were not, indeed, better times. In those times the theatre's more serious offerings were classic or romantic, empty though sounding, although the stage of those and earlier days had vulgarities and indecencies that would not be tolerated to-day.

To-day the theatre has something of romance and something of the classic, and it has—as it always will have—its vulgarities and its indecencies. But the theatre of to-day in its more vital elements has plays of social thought and moral intention in comparison with which much in the "palmy days" was absolutely worthless.

And with this modern drama—strange as it may seem in a man of such intelligence—Mr. Winter is wholly at odds. This is not only unfortunate for him in that it places him at variance with an intelligent public of his most honored age, but also because it will render him of little worth as a critic to future generations that study the theatre, both on its own account and in its relation to the uplift of humanity.

The mere possibility of William Winter's retirement from dramatic criticism has raised questions as to the succession to the title of "dean of American dramatic critics."

Stephen Fiske is one who might contend for that title. His earlier contributions on stage subjects were to the Brooklyn *Transcript*, and in 1862 he was appointed on the New York *Herald* staff. His claim as to metropolitan precedence no doubt is good.

George P. Goodale, of the Detroit *Free Press*, however, has almost as long a service, and Mr. Goodale's reputation is as wide as the country. William Winter joined the *Tribune* staff in June, 1865, when twenty-nine years of age. In October of the same year, at twenty-two years of age, Mr. Goodale entered upon his long term of literary and critical service. It is a matter of local record that Mr. Goodale's copy has never been "cut" in all the years of his service as critic and essayist. He was foreman, "ad. setter" and critic of the Elmira *Daily Press* at the age of nineteen and felt affluent on a salary of $10 a week. After the war he worked on the New York *World*, and in the Autumn of 1865 Mr. Goodale found himself in Detroit on the *Free Press*.

But Mr. Winter has not yet retired from the field of critical writing.

IN A BRITISH COMPANY.

Harry Corson Clarke's Experiences as the Only American in The Dollar Princess in England.

Harry Corson Clarke has been back in New York long enough to fully appreciate his experience as a member of an English company. The day after he returned he said he was delighted with the treatment he had received. Now he is even more delighted, in a reminiscent sort of way.

"Think of it," he says, "when I joined The Dollar Princess I found they furnished everything I needed. Everything, mind you—shoes, stockings, underwear, collars, a valet, and free laundry. I couldn't spend a cent for anything I needed on the stage. Don't think I was an exception. The same thing was done for everybody in the company, principals and chorus. What would some of the American managers think of that? The chorus people get only two pounds a week, and they save half of it—if they want to. They live in lodgings in the various towns—every fellow has his favorite place to go—and when we would arrive at a town the chorus men would hike for their 'diggings,' each with his golf clubs and his football costume as part of his personal baggage.

"And the traveling! There's another point some American managers might object to. We made our jumps on Sundays, by special train. Each compartment was posted with the names of the people to occupy it, and we had the same compartment every week. Some flowers Mrs. Clarke left in the train one Sunday night were still there the next Sunday. Some kind soul had put them in water, and although they were withered the evidence of loving care was there. They had a restaurant car on the train, and at lunch time we were all served in our compartments—free. Do you wonder I liked it?

"They are dear people—so polite, so dignified, and such good fellows, from stage hands to managers. Before we went to England Mrs. Clarke said: 'Remember that the civilization over there is several centuries old, and don't you try to change their habits.' I didn't. But I did get the people 'n our company interested in the history of the places we visited. They became conscious that Richard III. had assembled his army in Nottingham and that Sir Henry Irving died in Bradford. We made up excursion parties and saw the country together. They were all so friendly to the only Yank in the company.

"With all the low salaries in England, the actor can save more and live better than he can here. And they think nothing of a trip to South Africa or to Australia. When any of them spoke to me about coming to America I advised them to stay at home. To me, acting in England was a delight, both in the music halls and in the big musical company. And I wish the servants in New York could learn to be as polite as they are in England."

AUGUSTIN DALY'S ESTATE.

The Report of the Referee Shows More Than $63,000 Cash Balance—The Beneficiaries.

The report of the referee appointed to pass upon certain accounts of Joseph F. Daly and Richard Dorney, executors under the will of the late Augustin Daly, who died in Paris on June 7, 1899, was filed with the Surrogate on Aug. 25. It shows the debts of Mr. Daly amounted to $359,230, and that there is a cash balance for distribution of $63,315.

Of this amount 24 per cent. is due to James C. Duff, as executor of the estate of Mrs. Daly; 23 per cent. to Ada Rehan, 20 per cent. to Joseph F. Daly, brother of the testator, and 20 per cent. to be divided among the following institutions: Roman Catholic Orphan Asylum, Home for the Aged of the Little Sisters of the Poor, Association for Befriending Children and Young Girls, St. Joseph's Home for Consumptives and Incurables, Society of St. Vincent de Paul, Mission of Our Lady of the Rosary, and St. Rita's House and Refuge in St. Patrick's Parish. Three and one-half per cent. is due Richard Dorney and a similar amount to John Farrington. To Guy Van Amringe, Mary K. Byron, and Mary G. Clarke is due two per cent. each.

The report also shows that the receipts of Daly's London Theatre from Nov. 10, 1907, to April 11, 1909, were about $235,425, with expenses of about $142,965, leaving a net profit of about $90,471. The document stated that there was also in the hands of the executors on April 10, 1909, certain leases, the business of the above playhouse, plays, scenery, adaptations, and copyrights.

The Matinee Girl

"MY Big Boy Billy" is a phrase that hangs ever upon Laura Nelson Hall's lips. If you tire of it before meeting Billy you are repentant afterward.

He is a big, rosy, athletic lad of sixteen. His age is now just that at which his amazing young mother bore him. There being no wide gulf of years for these two to shout across, they thoroughly understand each other. They are friends and comrades. Laura Nelson Hall advises "my big boy Billy," and "my big boy Billy" admonishes his mother. There is between them a perfect unity only once threatened. That was when Miss Hall, while studying her part in The Sins of Society dared to sit upon a rocking chair which had been connected with the lounge by electric wires which her son had laid.

"Don't sit there, mother," he warned.

"Why not?"

"That's one of my stations. I'm experimenting."

"I know you are, Billy. And I haven't a doubt that if Edison knew about you he would close his experiment stations. But just the same, I'm not going to be martyred. Take up these wires and play in the hall."

"I'm not playing. I'm experimenting."

"Experiment in the hall, then."

"The janitor won't let me."

"In the street."

"The policeman won't let me."

"In your room, then."

"But, mother——"

"I mean it, Billy. I will not be sacrificed to science. Sometime, maybe, but not now."

Miss Hall and her son looked into each other's eyes. The eyes of both are steady, steel colored and determined. Each glanced at the other's jaw. In those indicators of the will each saw a personal resemblance. Miss Hall showed no sign of yielding, and Billy at last gallantly left the field.

When the door had closed behind him Miss Hall drew a deep breath. "I'm glad he's gone. In another minute I would have let him have his way, the adorable rascal."

Since the beginning of the Summer Miss Hall has entertained a profound respect for her son's business ability. Quite by accident Billy became an actor. When Miss Hall arranged for her return to play a stock engagement in Cleveland her manager asked her if she knew any young man to play juveniles.

"No," she answered.

"Are you quite sure?"

"Quite."

"There's Billy."

"I don't want him to go on the stage. I want him to do what he wants to do, and he wants to study electrical engineering."

"But just for two weeks, to oblige us."

"Well, I'll ask him."

At dinner she broached the matter to her comrade. Billy munched his steak in masculine silence. "What do you think about it, Billy?"

"I'll go down and see the manager," he at last condescended. He went and returned with the announcement, "He says he'll pay my fare and ten dollars a week. That isn't enough."

"But, Billy, you've never been on the stage. That is very well for a beginning. Why, I began as an extra girl in Philadelphia eleven years ago at six dollars a week."

"I think I'm worth twenty-five a week."

"Oh, Billy! Billy!"

Master Hall wrote the manager, giving his ultimatum. In the next morning's mail was a succinct note which Billy passed with sly triumph to his mother: "Your terms accepted."

So it was that "my big boy Billy" went to Cleveland, played in The Three of Us and Her Own Way, and captured the town, and, what is often more difficult, the company, though in the vastness of his confidence he prompted some of them in their lines, and most gloriously dominated them.

Golf is at this epoch his single pursuit. Next week he enters the Columbia School of Engineering.

Not for the romantic public, nor the astute manager, nor for all other earthly or heavenly considerations will Miss Hall permit "my big boy Billy" to be suppressed.

He has as spacious a chamber in his mother's heart, and will be as great a catchline of popular favor, as "May Irwin's big boys."

A cup of tea and a chat with Lillian Russell in her Chinese room is a five o'clock diversion that draws many a Broadway loiterer out of the noisy stream into an isle of quiet. Miss Russell and her sister, Susanne Westford, long time and popular president of the Professional Woman's League, are always at home at five o'clock. The largest and sunniest room in their hotel suite Miss Russell has hung with red and blue and rose satin embroidered with gold designs after the barbaric, mystical fashion of the Chinese. Miss Russell looks a shade lovelier than usual, if possible, when her fair head is silhouetted against the purple background of window curtains sprinkled with gold dragons. Few women could bear such test of their complexions. Miss Russell not only endures but invites it.

The furniture is of teakwood, and there's a low, round tabouerette covered with pale yellow silk and set with wee cups and saucers, that stir the imagination to visions of slant-eyed, yellow-skinned beauties with waxen, baby hands and mere hints of feet and the big, flapping cool sleeves of a garment that seems ideal in these dying Summer days.

And the talk over that golden tea that presently Miss Russell herself brews and hands about with gracious gesture is flavored both of the Orient and Occident. Of the Orient in speech, the dim old philosophies of stoicism and compensation and the eternal law of the balance of all things. Of the Occident is crisp comment about new fashions, in dress, in plays, in books, in persons.

It is pleasant and memorable, the tea-perfumed five-o'clock chat with Lillian Russell.

It was a welcome introduction we had on the opening night of Is Matrimony a Failure to the David Belasco Players. Questioned about their number they would answer, "We are twenty-three."

LAURA NELSON HALL.

Eleven men and twelve women form the company which Mr. Belasco has announced he has gathered from the four quarters of the dramatic earth. Some of them have won laurels ere now, among these Frank Worthing and W. J. Ferguson. The mellow methods of the experienced actor shine forth in the scenes between Anne Sutherland and James Bradbury. Wine that is not too new has more of the flavor of the sun in it. There are actors, sterling of character and of road attainments, who had that night their first "Broadway chance." And there are youngsters, most promising ones, of whom we had never heard before, but from whom we will hear, since their training at the parental Belasco knee.

Clara Laughlin, who wrote the novel of stage life, "Felicity, or the Making of a Comedienne," is one of those women who flouts the bilious male pessimists who say that woman is incapable of a genuine admiration of another woman. In proof of which I submit this which she has recently written me:

"I am fortunate enough to know Julia Marlowe rather well. I have met her socially several times and have had some heart to hearts with her in her dressing room.

"I think the strongest impression I have of Miss Marlowe is that she lives in and for her work. She seems to me to have less life, fewer ambitions, outside her work than any one I ever knew. Her work completely absorbs her. She has a magnificent passion for it—a great, splendid love which dominates her. And this, not because she is ambitious, so much as because she adores the art of expression, and, having a great artist soul, cannot refrain from giving herself utterly to the work for which nature has given her supreme gifts.

"I take her to be a woman who is made far less happy by praise than by a consciousness of having done what she could. I think she would rather fail financially in a beautiful play than succeed in an ignoble one. She has a passion for beauty of a high poetic order, and she is an ardent priestess at its shrine. She works terrifically; she gives all to art. I don't believe it is the desire for fame, the thirst for pre-eminence, that urges her on, but the urging of that Inner Voice that bids her be true to her splendid visions. Jeanne d'Arc was a superb character for her, because she is herself a woman who would go through all sorrows, all pains where the Voices bade her go.

"She is so inspired and so devoted that I do not think of her as very happy. Women with her intensity of soul and purpose are beyond the reach of the common joys. She must have her magnificent compensations, but also she must have the deep tragic sorrows of the beauty lover struggling with the half-understanding of his fellows. There is a deep pathos about her. She seems to stand apart, separated by the great immemorial gulf that yawns between genius and its less seeing, less believing, less consecrated fellow beings. Often as we read of other days we cry, 'The giants are all dead.' But when I read of the great women of the stage I never feel that any of them was greater woman or greater artist than Julia Marlowe."

It is good to hear one actor heartily predict a vast triumph for another. From lazy, slumbrous old Bruges in Belgium, came a letter from that world wanderer, Harry Corson Clarke.

"I see Edmund Breese is slated for the English play, The Earth," he wrote. "I saw it in London. Breese will make the hit of his or any actor's life in it."

Lilac Lodge is the name A. D. Lafayette has given to his Summer home. An attractive name and amply justified by the lilac trees that grow as high as the white cottage they surround. The trees are several generations older than their owner. One of the giant statured purple plumed things is the neighborhood wonder because it is believed to be a century old.

Death is the great determiner of values. Remembered words of those who have passed into the Greater Understanding have tenfold force. That is the reason these words of Richard Golden, who passed and left us last month, seem far more worth our while than when, a fortnight before his death, he uttered them.

He had but just returned from England, and a man who suffers from Anglophobia was trying to coax from him some Goldenisms at the expense of our solemn brothers across the pond. Abjectly the Anglophobe failed.

"The English have a keener appreciation than any other people in the world of subtle humor," was Mr. Golden's disappointing reply. "The only jokes they don't understand are those it would be impossible to print or to utter in decent company.

"I have no fault to find with English audiences. They know what they want, and what they want is that their acting should be, like their voices, in low tones. They want the atmosphere of their stage, like that of their drawing-rooms, to be restful."

Whether or not Mr. Golden was right he forces from us now, the Anglophobe with the rest, a respectful hearing.

From the conning tower of experience Harry Corson Clarke predicts success for The Dollar Princess in this country.

"Watch out for it," he advises. "I had the good fortune to play the leading comedy part in it all through England last Winter, and I predict for it a big success in New York. The music is delightful. I saw a performance of it the night I arrived in Holland, another in Amsterdam last week. The music is played and whistled everywhere in the Netherlands. While sitting at luncheon on a boat on the canal at Brock-in-Wateriand on my way to the Isle of Maarken a street piano played the music. A man with a cornet blew out the score at a lock at Vardam."

It is an absorbing family party that surrounds Billie Burke as she starts on tour this week. Her mother, Mrs. Blanche Burke, will be, as always, her companion. Her cousin, Mildred Bartlett, will be of her company and of the family entourage. "Cherry" Watson, the slender, big-eyed adopted child with the accidental resemblance to Ethel Barrymore, will travel with her.

Every morning there will be family lessons. Cherry will apply herself to grammar and arithmetic, which Miss Bartlett will teach her. Afterward there will be the spelling lesson, which Mrs. Burke will administer. And voluntarily Miss Billie will be of this class, for she admits that in the matter of spelling as it is she is defective.

She will read twenty pages of French and practice fencing every day, even while on one-night stands. "For there's always a big stage to fence on wherever one goes," she says.

Added to these duties will be personal attention to "Dah" and "Charlie," the lean and the fat white French poodles, for whom the age of discretion is yet afar off.

THE MATINEE GIRL.

THE BRIDGE AT THE MAJESTIC.

On Saturday evening, Sept. 4, at the Majestic Theatre, Harrison Grey Fiske will produce The Bridge, by Rupert Hughes, in which Guy Bates Post will make his New York appearance as a star.

The scenes of Mr. Hughes' play are located in New York City, and at a place not far distant from the metropolis where the construction of a great railroad bridge is in progress. Underlying the love interest of the story there is a vivid and forceful portrayal of a young civil engineer's struggles with adverse social and industrial conditions. The physical bridge that he is engaged in building in a sense symbolizes the figurative bridge with which he seeks to span the gulf that stretches between himself and the goal of his heart's desire. The sham of class distinction in this country is contrasted with the worth of men who, without inherited wealth or position, are "doing things." In the course of events the bridge builder finds himself, in spite of his good intentions and his high sense of responsibility, ground between the upper and nether millstones of capital and labor, but he extricates himself eventually and demonstrates the truth of his ideas.

The great scenic novelty of The Bridge is the scene that represents an enormous unfinished cantilever bridge upon which there is proceeding all the details of construction. The hazards and the interesting processes of the routine of this form of scientific engineering are graphically shown. Mr. Fiske has been rehearsing the cast and the large number of persons required to illustrate the play for several weeks. Mr. Post requires no introduction to New York playgoers. He has been identified conspicuously with many successful plays during the past decade. He is particularly remembered for his impressive acting in important parts in The Virginian, The Heir to the Hoorah, Paid in Full and also as the leading man with such artists as Mrs. Fiske, Mrs. Potter and Kyrle Bellew, Joseph Jefferson and Otis Skinner. The leading woman's part will be played by Katherine Emmet, a California actress of charm and intelligence. The cast is as follows: John Stoddard, Guy Bates Post; Nathaniel Van Nest, Albert Gran; Kenneth Stuyvesant, Douglas J. Wood; Gerald Fitzgerald, Shelly Hull; Victor Lasinski, William Wadsworth; Sevcik, John Arthur; Jim Patch, Edmund Soraghen; Bucheim, Bernard Reinold; Hawkins, Alfred Paget; Hickey, Herbert Van Dusen; Dolan, Alfred Paget; Harlan, E. S. Thompson; Janet Van Nest, Katherine Emmet; Edith Stoddard, Josephine Sherwood; Mrs. Sarah Suydam, Lelia Repton; Alicia Pond, Merle Maddern; Kathleen Lord, Jean Darrach; Ludmilla Sevcik, June Gongreve.

Four of the Season's New Plays

To be reviewed next week:

THE FLAG LIEUTENANT.....Criterion
IN HAYTI.....Circle
THE SINS OF SOCIETY.....New York
THE LOVE CURE.....New Amsterdam
SUCH A LITTLE QUEEN.....Hackett

Wallack's—The Dollar Mark.

Drama in four acts by George Broadhurst, founded on a scenario by Charles T. Dazey and Mr. Broadhurst. Produced Aug. 23. (William A. Brady, manager.)

James Gresham ..... Robert Warwick
Carson Baylis ..... Curier Hastings
Anthony Martin ..... Clay Clement
Wallace Chandler ..... Brinsley Shaw
Arthur Baylis ..... Hassard Short
William Stoneman ..... George Wright
John Foster Livingston ..... Robert T. Haines
Senator Westervelt ..... George Backus
Charles Fletcher ..... Burke Clark
Graham Griggs ..... Ogden Stevens
Henry Latimer ..... George O. Morris
Fleming Boyden ..... Harold Howard
Ben ..... Henry Calkins
Jenks Johnson ..... D. J. Sullivan
Bill Murphy ..... J. H. Davis
Denby ..... T. H. Hartman
A Bank Messenger ..... Allen Little
Steward ..... T. J. Carlysle
Alice Chandler ..... Frances Ring
Mrs. Chandler ..... Selene Johnson
Millie Foster ..... Pauline Fredricks
Malinda ..... Alpha Byers

Mr. Brady's play made clear last Monday night the reasons for that manager's eagerness to produce it in New York. It has the elements used to such excellent advantage in so many previous Wall Street dramas, and the earlier exhibition of the latter has shown Mr. Broadhurst and Mr. Brady what not to do and just what to avoid.

James Gresham, the owner of the Neille Davis mine, situated somewhere vaguely in the Rocky Mountains, is fighting hard the efforts of the "Consolidated," which seems to be one of the Trust monsters, equally vague, of which one reads much in the daily papers and understands best through the medium of Mr. Opper's cartoons to get possession of his property. He is tremendously brave and airs his arguments for "the rights of the people" as blatantly as Mr. Hearst at his worst. He fights stubbornly in the face of threats from Carson Baylis, the Consolidated's head, and apparently is to some degree successful, since he comes to New York and becomes the head of a leading bank. But Baylis, determined to get Gresham in his power, the more so because the latter has defeated him in a suit for the love of Alice Chandler, determines to lay a trap for him which will bring about young Gresham's ruin and prove him to be one of the very types of speculators whose methods he (Gresham) is constantly declaring are dishonest and a menace to the aforementioned "people." Baylis and his unscrupulous aids, by divers means, start rumors of the condition of Gresham's bank, which result in a "run" on that institution. On the morning of the run Baylis, Gresham, and a group of their associates are aboard the former's yacht steaming to New York from a country house on Long Island. Ignorant at first of the state of affairs at his bank, Gresham is merely anxious to be at business by ten o'clock; but when, from Baylis' son, whom he has befriended, he learns the full scope of the threating panic and learns, in addition, that at Baylis' orders the engineer of the craft has been instructed to declare the engines out of order and to run slowly accordingly, it being Baylis' purpose to keep Gresham out of New York until the ruin of his bank is complete, it being only a question of an hour or two before the clearing house will declare the bank closed—then, at the point of a pistol, Gresham forces Baylis to order the yacht ahead at full speed. His arrival at his office is timely, and the fourth act, an intensely gripping one, clears Gresham of the charge of underhand speculating, and the efforts of Baylis and his associates to ruin his bank are frustrated, and Baylis, who had imagined that in such a predicament he could force Gresham to part with the Nellie Davis mine for a song, is disappointed. Around this main thread of Mr. Broadhurst's story revolve minor interesting bye-plots, a trio of love affairs and the marriage of Baylis' son to a big-hearted but rather common manicure girl.

The Dollar Mark, interesting and ofttimes gripping as it is, makes clear that Mr Broadhurst is not apt, at least from the showing of this play, to duplicate in the field of drama, in fact near-melodrama, the success which he has gained and which is so rightfully his in the field of farce. He is easily well at the head of American playwrights of the latter class, and it is when he drops into the methods which have brought him fame in that line that The Dollar Mark is best. Its farcical moments are few, but they are remarkably well done; its moments of melodrama are numerous, but few of them ring true. Mr. Broadhurst succeeded, however, perhaps with Mr. Dazey's aid, in always holding his hearers' interest, even when the action became foggy a few times on the first night from too much wordiness.

The company presenting Mr. Broadhurst's play is one remarkable for the fitness with which each player has been chosen for his or her role and for the half-dozen or so splendid names it contains. Leading men, for instance, are so numerous that Mr. Broadhurst felt called on to apologize Monday night for the appearance of Robert Haines in a role so small as to be out of all proportion to his ability. Robert Warwick is the Gresham, and makes him a stalwart, likable sort of chap despite his necessity early in the play of spouting propaganda and anti-trust opinions which made one fear that the character was going to be a prude before the story ended. But in Mr. Warwick's hands Gresham became more human as the four acts progressed. A splendid piece of character work was the Carson Baylis of Cuyler Hastings, clear-cut and consistent. Hassard Short was Baylis' weakling son, and the one or two opportunities afforded him were grasped intelligently and with results so satisfying to the audience that he won two or three rounds of applause of his own. George Backus was excellent as Senator Westervelt and Clay Clement admirable as Anthony Martin. Brinsley Shaw's Wallace Chandler was a most pleasing bit of acting, carefully and painstakingly drawn. Among the women, the Mrs. Chandler of Selene Johnson stands out like a cameo from the rather colorless manicure girl of Pauline Fredericks, the sweet and simple Alice of Frances Ring, and the quaint Malinda of Alpha Byers. Miss Johnson was delightful, with her careful estimation of the proper pitch and tone of emotion called for by Mr. Broadhurst's character, and the few scenes with Chandler were performed charmingly, with just the required strength and force at the fit moments. Miss Fredericks, on the other hand, has no opportunity to duplicate the splendid work she displayed last season in Samson, appearing but a few moments in the second and third acts in a thankless role. To the smallest of the surrounding characters all were in capable hands for interpretation, all the smaller portrayals blending together beautifully to make a most pleasing whole.

All in all, The Dollar Mark is well worth seeing. Mr. Broadhurst's play makes the evils of monopolism clearer than Colonel Roosevelt's tirades or the yellow journals' "exposures," and it does something that neither of those strenuous elements accomplished—it makes the subject really interesting.

Garrick—Detective Sparkes.

Comedy in four acts, by Michael Morton. Produced Aug. 23. (Charles Frohman, manager.)

Fred Coleridge ..... Julian Royce
Lord Axminster ..... Frank Burbeck
Alick Forbes ..... Edwin Nicander
Mr. Smeathe ..... Percival Aylmer
Colonel Morley ..... David Torrence
Inspector Borough ..... Louis Massen
Gordon Westwood ..... F. Owen Baxter
Mr. Fales ..... Kenneth Hill
Doctor Fry ..... Harry Barfoot
Harding ..... L. C. Howard
Baines ..... James Lougsbury
John ..... Aubrey Powell
Henry ..... C. W. Lewis
Manager of Hotel ..... William Postance
Ferrol ..... W. J. Burns
Chauffeur ..... E. J. Norris
Hotel Porter ..... W. Lippincott
Page Boy ..... Leslie Miller
Athole Forbes ..... Hattie Williams
Nellie Fenwick ..... Vira Stowe
Lady Axminster ..... Annie Meredith
Mary Coleridge ..... Vida Croly Sidney
A Maid ..... Mabel Millard

The opening of the Garrick found a first-night audience more willing to applaud the actors than to show approval of the play. Mr. Morton, with a theme that offers much chance of fun, has developed a melodramatic farce in such an obvious and uningenious manner that the surprises are not surprises at all and the suspense is only the suspense of awaiting the certain. The other elements of light comedy—situation, characterization and dialogue—are better attended to, but not well enough to make Detective Sparkes a classic.

"Detective Sparkes," up to the middle of the third act, is a sort of sleuthing Mrs. Harris. doesn't exist. In Act III somebody impersonates him, and in Act IV the most of him—his name—jumps from a window and vanishes. It begins with a balloon mystery. A wrecked balloon is discovered. A Mr. Lawton, of the Aero Club, owns the balloon. Mr. Lawton is missing, as is a presumed woman who owns an Egyptian brooch found in the car of the balloon. Athole Forbes, an American girl, owns a duplicate of the brooch. Her sister, Hilda, Lady Axminster, owns the lost one. Hilda, therefore, was in the balloon. Athole determines to save her from disgrace. She sets out to find Lawton and to keep Lord Axminster from discovering Hilda's absence. Hilda is supposed to be visiting Athole. Athole telephones Lord Axminster, representing herself to be the county police, that a plan is under way to rob the peer of his collection of miniatures and that Detective Sparkes has been put on the case. Lord Axminster decides to stay at home. Athole, her friend, Nellie Fenwick; her brother Alick, and her suitor, Fred Coleridge, go to help Lord Axminster guard the miniatures, for it is part of Athole's scheme to steal the collection. At the Towers, Axminster's home, Coleridge receives a note from Lawton. Athole, after obtaining the miniatures and putting Detective Sparkes in a bad light, steals Lawton's note and, disguised as a chauffeur, posts off with Coleridge to a hotel in another town. Lord Axminster goes to the same place to find the head of the county police. At the hotel Athole finds reporters gathered, and discovers Hilda in charge of a physician. Calling herself Detective Sparkes, she gets the brooch from one of the reporters and interviews the county police. But Lord Axminster's arrival spoils her plans. She is accused of being the burglar. Shutting off the lights and wearing her chauffeur garb she escapes with Hilda. But the police follow to Lord Axminster's and Athole is made a prisoner. She feigns a fainting spell and while the policeman goes for brandy she throws a chair through a window and escapes into Hilda's room. Lord Axminster, Coleridge, and the reporter arrive. In the straightening out of matters Athole pretends the lost brooch is hers and that the man in the balloon was her fiance. Coleridge is believed to be the man, and he accepts the honor gracefully; eventually so does Athole. Alick returns the miniatures in a green bag.

Though the basis of this story is mendacity, which has been the basis of farce since farce was played, the lying is so consistently continued that Mr. Morton's failure to make much of it is rather deplorable. More ingenuity and less opportunism would have made a likable comedy. The actors, all of them, do their best to redeem the shortcomings.

Hattie Williams, stepping out of musical into "straight" comedy, passes the line gracefully and proves that her home is on the present side. Athole is on the stage nearly all of the time, and Miss Williams makes Athole a very agreeable person to see and hear. She fills the part completely, and her idea of playing comedy is as agreeable as her appearance. Vira Stowe as the undependable friend Nellie is excellent, especially in the second act, when she has laughing fits of nervousness at most inopportune moments. Anne Meredith in the short and trying role of Hilda is also very good, and Vida Croly Sidney does well in a minor part.

Julian Royce is a very English leading man, and, in this part neither heroic nor ardent. His performance of Coleridge is cleanly done and most consistent in characterization. Frank Burbeck plays Lord Axminster with dignity, though conventionally. Edwin Nicander as Alick is rather noisy in the part, but manages to keep in the spirit of comedy. Percival Aylmer as Mr. Smeathe, a secretary, is very good in a pure comedy role. David Torrence as the head of the county police has a part of no opportunities. Louis Massen looks and acts a gruff-natured inspector of police. F. Owen Baxter plays what is possibly an English newspaper reporter, and Kenneth Hill plays another. Harry Barfoot as Dr. Fry is so good that he is sadly missed after his one short scene. William Postance as a hotel manager is another who plays a bit well. The smaller roles are filled satisfactorily.

Belasco—Is Matrimony a Failure?

Farce, in three acts, adapted by Leo Ditrichstein from the German of Blumenthal and Kadelburg. Produced Aug. 24. (David Belasco, manager.)

Skelton Perry ..... Frank Worthing
Hugh Wheeler ..... W. J. Ferguson
Frank Bolt ..... James Bradbury
Albert Rand ..... Edward Langford
Jasper Stark ..... John F. Webber
David Meek ..... F. Newton Linde
Dr. Hoyt ..... Robert Rogers
George Wilson ..... H. J. Tobin, Jr.
Lem Borden ..... Gilmore Scott
Herman Ringler ..... Frank Manning
Fanny Perry ..... Jane Cowl
Kate Wheeler ..... Louise Mackintosh
Madge Bolt ..... Anne Sutherland
Alice Rand ..... Louise Woods
Annie Stark ..... Lou Ripley
Lucy Meek ..... Gretta Vandell
Helen Hoyt ..... Blanche Yurka
Julia Wilson ..... Helen Braun
Natalie Borden ..... Julia Reinhardt
Sadie Ringler ..... Josie Morris Sullivan
Paul Barton ..... William Morris
Lulu Wheeler ..... Jane Grey
Carrie ..... Helen Ferguson

A delightfully droll and novel idea which could have been only German in its origin, embellished for New York ears with Broadway colloquialisms by Leo Ditrichstein, picturesquely mounted in two scenes bearing all the marks of Belasco thoroughness, and acted by a cast of that manager's most skilful choosing—these are the features through which success came last Tuesday night to Mr. Belasco's first production of the new season.

In a quaint living-room in the home of upper middle class people in Rosedale, a small country town, one is first introduced to the funny circle of people about whom the merry little story revolves. This living-room was a gem of careful stage mounting. As plainly as words it spoke of their habits and made clear the kind of men and women who inhabited it. The cumbersome candlesticks with their long glass pendants, standing on the mantel, flanked by two framed silhouettes, as plainly as the glass globe filled with wax flowers on top of the old bookcase, told of the kind of people with whom the story had to do. In this room, at a happy party given to celebrate the twenty-fifth anniversary of the wedding of Mr. and Mrs. Hugh Wheeler, a gathering of neighbors presents a half dozen or so of presumably happily married couples. There is much outward display of mutual devotion and affection, but the action has not progressed very far when one discovers that when alone together the lives of the respective couples are anything but peaceable and happy. Quarreling husbands and wives, seeking quiet corners where they can say the most illnatured things to each other, enter and exit continually during the first part of the first act. The appearance of a third person, however, brings forth very saccharine and very amusing exhibitions of sham affection and content, the two glaring at each other all the while. Unhappiest of the lot is Skelton Perry, a literary man, who, having come down to Rosedale from New York to do some work demanding quiet and concentration, has been successfully captured and married to the eldest daughter of the Wheelers. The chatter of the coupled guests annoys him with its hypocrisy and he observes with alarm that his mother-in-law is already laying the net to capture for her remaining daughter Paul Barton, a New York lawyer temporarily in Rosedale on business and the only bachelor in the party. Alone with Barton Perry, in suppressed excitement, begs him to fly before it is too late, before like him he is caught and tamed almost against his own will. Barton assures him that he has no intention of marrying. "Neither had I!" cries Perry. After a second's thought he asks Barton if he is fond of preserved strawberries. Barton replies in the affirmative. With a look of mingled despair and pity Perry strikes him in the chest as he cries, "Then you're lost!" It appears to be Mrs. Wheeler's method of obtaining sons-in-law to cater to their physical comforts first and then let her daughters slowly insinuate the amorous element. Perry admits that the preserved strawberries were responsible for his fall toward matrimony.

Into this circle of charming couples Barton lets fall a bombshell. It seems that practically all of the pairs in the little town had been married at the office of the local justice of the peace, a gay old dog who has died just previous to the beginning of the play. It was this gay old official's wont to go a hunting each year in the open deer season, leaving his duties, including the right to perform marriage ceremonies, to the hands of his clerk. Barton discovers that such marriages performed by the clerk are not legal and that countless couples in Rosedale, posing as instances of unapproachable virtue, having been living together illegally and in most cases unhappily for years. This news imparted to the husbands and wives at the Wheelers' party arouses excitement and conflicting emotions. The husbands, on the advice of the local clergyman, instantly apply for rooms at the village inn, that they may not compromise their wives. Perry watches the effect of Barton's disclosures with glee, since the result promises fair to realize what he has maintained always of the Rosedale populace—namely, that although they appear to the outer world to be ideally happy and content with matrimony as they have experienced it, at heart they would welcome an opportunity to free themselves. To prove his contention he is content to watch and see how many of the separated pairs are eager, as the clergyman advised, to go immediately and become rejoined in marriage. The humor of this situation lies in the suppressed eagerness with which men and women alike, despite their oft repeated assertions that matrimony is the only truly happy state, welcome their freedom.

Perry has made an epigram to the effect that a good marriage is merely a bad habit. So strong has become the habit that after a separation of a week or so the estranged couples begin to find something lacking in their newly found freedom. The husbands finally decide that the one thing needed to complete their new happiness is the presence of their wives. The latter find themselves longing for their husbands to share their glee. But both factions are stubborn. Neither will admit first that the new freedom is not absolutely satisfactory. So the Wheelers plan to give a little tea, inviting each faction unbeknownst to the other. The wives, some in mourning and all haggard and weeping, arrive first and are safely placed around the big table behind the folding-doors of the Wheelers' dining-room. It is Mrs. Wheeler's theory that if suddenly confronted with each other there will be no time for stubbornness in the joy of seeing their mates after the separation and the sorrowing husbands and wives will rush into each others' arms. This is exactly what happens. The men enter shamefacedly and as each passes the threshold Mrs. Wheeler calls out his wife's name, there is a yell of joy, the folding-doors fly back, and there is a deliciously funny scene of reunion between husbands and wives, tall, short, thin and fat. Differences are forgotten, even Perry and his wife become reconciled. Barton becomes engaged to the Wheelers' remaining daughter, and each and every couple as the final curtain falls shouts that matrimony is not a failure.

This droll tale loses much in the telling. Only as interpreted by Mr. Belasco's admirable company can one get the full fun of the countless side-splitting lines and excruciating situations. Nothing, for instance, in the story above is funnier than W. J. Ferguson's facial expression when after a succession of violent squabbles between divers couples an unsuspecting stranger comments on the peace and quiet and the really remarkable manner in which the Rosedale couples have been placed so happily together by fate, and Mr. Ferguson, near the footlights, looking first into the audience and then heavenward, exclaims, "O, God! O, God!" It is delicious.

Under the skin of this merry farce Mr. Belasco's company succeeded in getting value from every line and every situation. As Skelton Perry, Frank Worthing was splendid, obtaining full worth from the humorous scenes and the one or two pretty love episodes as well. It is almost needless to say that Mr. Ferguson was delightful from first to last. James Bradbury's Frank Bolt, the Rosedale contractor, who came to New York periodically to study architecture and seldom got further than the figures and lines on view at the Dewey Theatre, was among the funniest of many droll characterizations. Edward Langford was wholesomely youthful as Albert Rand, an extremely young husband, so new to matrimony that he steadfastly refused to consider ill of it. His connubial optimism was convincing and served as a splendid foil to the pessimism of the Rosedale couples about him. Anne Sutherland was a plain-spoken Madge Bolt, as sturdy and self-sufficing as when she was Mary Jane's "Ma" last season, and equally pleasing. Louise Mackintosh's Kate Wheeler was exquisite. Unfortunately, Jane Cowl appeared to have misconstrued dreadfully the role of Fanny Perry, and in her interpretation there lacked the sympathy and warmth which the authors had implied had attracted Skelton Perry. She was far too harsh and unbending to ever have appealed to a man like Perry. It is to be hoped that Miss Cowl, an actress usually so charming, sees fit to remold her characterization before the run of Mr. Belasco's play has progressed far. Jane Grey and William Morris played several scenes together with much taste and pleasing humor. Josie Morris Sullivan deserves a word of praise for presenting an extremely lifelike Irish cook. No one could consistently have found fault with the players in whose hands the remaining roles were placed, all were played so adequately.

Is Matrimony a Failure? is the drollest

(Continued on page 8.)

GOSSIP ABOUT ACTORS MANAGERS & EVENTS

John G. Brammall has been engaged by Maxine Elliott for a prominent role in her support in her coming tour in The Chaperon. Miss Elliott's season will open early in October.

Norman Hackett, supported by Adelaide Barrett, Elaine Barrie, Mrs. Henry Vandenhoff, and William G. Andrews will give his first performance of Beau Brummel at the Stratton Theatre, Middletown, N. Y., on Sept. 2.

Mrs. Alexander Salvini, the widow of the late actor, is in New York. It is possible that Mrs. Salvini, who was her husband's leading woman in several of his productions, will return to the stage in a play written by herself.

Will A. Page will serve as business manager for Liebler and Company's production of Foreign Exchange the coming season. Subsequently he will go in advance of Eleanor Robson.

Lewis J. Cody has returned to New York after a successful engagement with the Ferris Stock company in Minneapolis, and has been engaged for Via Wireless.

The West End will return to its regular policy next Monday, when the vaudeville and moving picture bills which have been offered there all Summer will be discontinued. The first of the regular attractions at that house will be The Blue Mouse, with a cast containing Mabel Barrison, Jameson Lee Finney and Harry Conor, the first performance being that of the matinee, Labor Day, Sept. 6.

Kathleen Kerrigan (Miss Clay Clement) has been quietly spending the Summer with her home people on Indiana Heights, Louisville, Ky.

It transpires that the play in which Liebler and Company propose to present Mabel Hite the coming season is no other than The Head of the House, produced in Chicago late last season with Ada Lewis as the star.

Charles Klein and Arthur Hornblow are to collaborate on a novelization of The Third Degree.

The Shuberts have engaged Mabel Rowland for a part in support of Charles Richman in The Revellers.

Charlotte Huntington will go on tour at the head of her own company Sept. 30. Her support includes Marty Woodworth, who will play comedy roles. Charles B. Burns will be business manager.

Lew Fields has engaged Dorothy Jardon for the role of Lolita, a Spanish belle, in support of Blanche Ring in The Yankee Girl.

The Heart of Alaska, to be produced Oct. 4 in Albany by Henry D. Carey, will be a pretentious production built along strictly Jack London ideas and amid the surroundings of which that author is fond of writing. The time of the play is during the Alaskan gold rush, and all the properties are to come from that country. The piece is named from its heroine, Alaska, is in four acts, and contains a cast of ten people.

Mark Elsworth, of the International Engagement Bureau, reports the following engagements for the Bush Temple Stock company, Chicago: Ramsey Wallace, Aubrey Beattie, Arthur Ritchie, J. Hartman Roeder, Cora Witherspoon, and Ethel Von Waldron; also Norah Beery and Mercides Bock for John T. Kelly's support in vaudeville.

Gus Hill has made arrangements with one of the Hebrew theatres in New York to produce his musical plays in Hebrew. The plays selected are Happy Hooligan, The Politician, McFadden's Flats, Gay New York, Around the Clock, Over the Fence, Spotless Town, Alphonse and Gaston, and Are You a Buffalo.

Carol Arden, leading woman of the Cummings Stock company at Montreal, Can., has closed with that organization and gone to Fort Myers, Fla., for a much needed rest.

Mr. and Mrs. Harold Clairmont (Grace Hamilton), last season with the Bowdoin Square Stock company, Boston, are at their Summer hotel, Paxton, Mass.

Sidney W. Borrow has been engaged for the part of Sir John Applegate in The Squaw Man.

Hortense Clement has been engaged for the part of Marion Devereaux in Nathan Appell's company playing The House of a Thousand Candles, which opens Aug. 30 at Kingston, N. Y.

Thomas Thorpe, who had his first speaking part with Lily Langtry in Mrs. Deering's Divorce, was born in London Sept. 22, 1885. He opens in New York at the Hudson Theatre Sept. 6 in An American Widow.

The original Peter Pan production at the Duke of York's Theatre, London, England, included Miriam Nesbit, now of James Forbes' The Traveling Salesman.

The big fireproof curtain and galvanized iron stage walls prevented the spreading of fire at the Grand Opera House, Brantford, Ont. The damage was confined to the gallery and amounted to between $400 and $500, which will be repaired at once.

William C. Dowlan, formerly leading man of the Lois Stock company, Seattle, Wash., and Empire Stock company, Dallas, Tex., returns to Dallas Sept. 1, having been re-engaged for the Winter season of the Empire company, which opens Sept. 12. Mr. Dowlan and Mrs. Dowlan have been passing the vacation period at Grand Rapids, Ottawa Beach, Mich., and at St. Paul, Minn.

The engagement has been announced of Reginald H. Mair, assistant secretary to Mayor Hibbard, of Boston, to Zaidee Noyes Appleton, for the past three seasons the Tirzah in Ben Hur. Miss Noyes is the daughter of George D. Appleton.

G. Cecil Kern, who last season closed a two seasons' engagement as Cynthia in The Man of the Hour and supported Charles Richman in The Revellers, will have a conspicuous part in Henry W. Savage's production of La Femme X, the adaptation from the French of Alexandre Besson by John N. Raphael, which will have its production some time in September.

J. J. Kennedy and Helene Woode have signed for the coming season in The Right of Way. Mr. Kennedy has been conducting rehearsals during the absence of Theodore Roberts.

Enid Mayo will soon be leaving her Summer home in the Blue Hills, Massachusetts, to direct the rehearsals for the opening of her season, Sept. 15. She will retain The Girl Outcast, in which play she starred for forty weeks last season. Miss Mayo will tour the larger cities of the East for five months. At the conclusion of that time she will be seen in a new play, the title of which will be announced later.

The Royal Comic Opera company, under the management of Charles Van Deyne, will open for a Fall and Winter season on Sept. 20, with Prince Pro Tem as the first bill. The Geisha will be used for a second week.

Marion Gibney (Bicknell) and Bick Bicknell, of the vaudeville trio of Gibney, Bicknell and Schroder, have canceled the balance of their vaudeville bookings and begin rehearsals shortly with Rose Melville in Sis Hopkins.

After a successful special engagement as leading woman of the Belasco Theatre company, Los Angeles, Helen Holmes will close with that organization Aug. 29 and return to New York to begin rehearsals in a production under Liebler and Company's management.

Lowell Sherman has been released from his contract with Mrs. Leslie Carter that he might become the leading man of the Friend Players at the Shubert Theatre, Milwaukee, under the direction of Harry McRae Webster.

John Philip Sousa has named his new march, upon which he has been at work several months, "The Honor of the Yankee Navy." Arrangements have been concluded between Mr. Sousa and Blanche Ring whereby the composition is secured exclusively for her new musical comedy, The Yankee Girl.

Mr. and Mrs. George Alison (Gertrude Rivers) will shortly leave their Summer home at Duxbury, Mass., to commence rehearsals at the Crescent Theatre, Brooklyn.

Al. H. Wilson and Sidney R. Ellis, who have their homes at Grantwood, on the Jersey shore, and the company engaged to support Mr. Wilson the coming season are rusticating in that territory and rehearsing daily in a little hall, combining business with pleasure. The new Wilson play is called Mets in Ireland, and is the work of Sidney R. Ellis and E. B. Tilton, Mr. Wilson to impersonate a German rover surrounded by Irish characters and environment. The company will include thirty people, among whom are Irma La Pierre, Florence Stover, Ada Nevil, Edith Wright, Olive Wright, Richard Milliory, Beresford Lorett, Thaddeus Shine and William P. Gill. A preliminary season opened at Dover, N. J., Aug. 30, and the regular tour opens Labor Day at Ford's Opera House, Baltimore, with the Columbia Theatre, Washington, and the Century Theatre, St. Louis, to follow. Mr. Wilson's songs will still be a feature of his play, and he will have a supporting chorus, an innovation in that class of comedy from which the management expects splendid results. The Wilson songs will be published by the Ellis and Wilson Company, which already has sent out a catalogue of thirty numbers.

Julia Dean sailed on the *Minnehaha* recently for a six weeks' stay in London and Paris.

Theodore Osborn Eltonhead has resigned his position on the editorial staff of the New York *World* in order to affiliate himself with A. G. Delamater and William Norris. He will go in advance of Beverly Robert M. Baker's dramatization of George Barr McCutcheon's novel of that name, which has been booked for a solid season through to the Pacific Coast. The company will be headed by Ray Beveridge, and the supporting members are Edith Shayne, Hattie Carmontelle, Mary Corse, Madolin Moyer, Raymond Whitaker, Thomas V. Morrison, Ezra W. Graham, Dudley Arthur, William Young, Edward Clare, and Walter Carter.

The old firm of Gordon and Bennett now being dissolved, the new incorporation, the Clarence Bennett Productions company, will open their Biblical drama, The Holy City, at Boonton, N. J., on Saturday, Sept. 6. This will inaugurate the fifth annual tour of this most successful play. Max Rosenberg, president of the Bennett company, has leased from Travers Vale The Girl from the Sunny South, which play is now en route and enjoying splendid returns.

Charles F. Warner, the well-known musical director of Baltimore, is enjoying a lazy Summer on the banks of the Mississippi near Clinton, Ia.

Theodore H. Bird, who has been with the Kirk Brown Stock company for four years, had charge of the ship's concert on the *Kroonland* on Aug. 11. Mr. Bird appeared in several readings and a one-act play, in which he was assisted by other passengers.

Mrs. Charles M. Lanning, wife of the manager of the Auditorium, Burlington, N. J., with a party of congenial spirits started last week from New York on a yachting cruise that will embrace a trip up the coast with Boston as their destination. Upon reaching this point an auto tour that will cover Massachusetts will be the itinerary.

Samuel Coon, the treasurer of the Auditorium, Burlington, N. J., has purchased a new Cadillac touring car.

James W. Lanning, who built and owns the Auditorium, Burlington, N. J., the largest and most imposing structure in the town, broke ground Aug. 19 at Trenton, N. J., for the erection of the ten-story office building, the future home of the Jr. O. U. A. M.

Frivolous Bonnie, a new musical farce comedy, had its initial performance Saturday, Aug. 28, in Alma, Mich. The play, lyrics and music are by George Fletcher and serve as a vehicle for Myrtle Hebard (Mrs. Fletcher). The American Amusement Company, Inc., has surrounded Miss Hebard with an excellent company, among whom are the Creighton Brothers, the Brixtons, Ed. A. Kerr, Flora Mahr, Guy Ulrich, Rosalie Kaul and an excellent singing and dancing chorus. The time is booked solid until May, 1910, through Michigan, Indiana, Ohio, Illinois, Iowa, Missouri, Kansas and Oklahoma.

Mayme Gerhue has been engaged by Lew Fields for one of his new productions.

Daniel Sully will open his season Sept. 6 in Jerrold Shepard's play, The Matchmaker. This season will mark Mr. Sully's final appearances in the character of a priest, a role with which he has been identified for some years. In January he will make a production of The Lesson, a comedy drama of American life written for him by Mr. Shepard, in which he will be seen in a character different from any in which he has heretofore appeared.

Edgar Norris has been engaged for The Right of Way.

John Webb Dillion has been re-engaged for David Higgins' support in Captain Clay of Missouri.

The company gathered by Cohan and Harris to present again The American Idea, headed by Trixie Friganza, is now busily in rehearsal.

George H. Brennan has engaged Agnes Patton for Eugene Presbrey's new play, The Coast of Chance. Hamilton Revelle, as previously announced, will play the leading male role.

Alfred Hickman has succeeded William Rosell in the cast of The Ringmaster at Maxine Elliott's Theatre, playing the young reporter, Peter Stuyvesant Cobb. Mr. Rosell will have a leading role in Sam Bernard's new vehicle, The Wizard and the Girl.

Burton Nixon's Central Lena Rivers company, under the management of Fred McIntosh, opens its season Aug. 29 at Michigan City, Ind., and then works West to Kansas and Nebraska. The following company has been signed for the coming season: Louise Ashwood, Helen Lenton, Jeanette Garnette, Madeline Goodwin, Harry Conover, Stuart Beebe, A. J. Wood, Fred Armstrong, Will Sherry, Harry Jones and Will Smith. Harry Darlington is business manager.

William A. Brady has engaged Scott Cooper for The Intruder, his new play to be seen in New York next month.

In addition to Edward Peple's new play, Vasta Herne, which she will present in St. Paul, Minn., Sept. 13, for the first time, Mrs. Leslie Carter also intends to present later a new piece of which she is co-author. It is said to be American in theme and treatment and to require but five players to interpret it. Mrs. Carter and her company will leave New York Sept. 7.

F. Stanton Heck, who was in the cast of Miss Innocence last year, is spending his vacation at his home in this city.

The Smart Set company, this season touring the South, is said to be meeting with the success which marked its previous Northern tours.

Claxton Wilstach has resigned his position as booking representative for Henry W. Savage, and has been appointed business manager for the same manager's production of Mary Jane's Pa, with Henry Dixey and Helen Lackaye. Harry Ridings is his successor in the Savage booking department.

Kittie Nice Perle will accompany the Manhattan Opera company again the coming season on its second Southern tour under the personal direction of Robert H. Kane. Garrick Major, recently with The Gingerbread Man, will sing the leading baritone roles with Mr. Kane's organization, and the press work will again be in the hands of Walter S. Duggan.

Among the opera singers arriving for the Manhattan company recently was Marguerite Sylva, who left this country four years ago as a comic opera star and returned as a grand opera prima donna. Her first appearance at the Manhattan will be on Wednesday of next week, when she will sing Carmen. During her absence abroad she has sung in nearly every opera house in France, beginning at the Comique.

Viola Allen has gone to the White Mountains for a short visit before beginning rehearsals of The White Sister.

In a suit brought by Charles Frohman some time ago against Liebler and Company over certain bookings in Boston, notice of discontinuance was filed last week. When Mr. Frohman arrived from Europe recently the matter was adjusted.

Herbert Frank has been engaged to play Carlyle in Harrison Armstrong's Circumstantial Evidence (Eastern) company, which opened in Harrisburg, Pa., Aug. 30.

Marie Pavey was obliged to resign her position with Keith's Stock company at Portland, Me., to accept the position of leading woman with the Bush Temple Players, Chicago, where she opened Sunday.

Chauncey Olcott opened his season at Saratoga, N. Y., last Tuesday night in Ragged Robin.

C. Clayton Burnison has ben engaged by Edgar Forrest for the role of the Devil in support of Harry Beresford in Who's Your Friend? For the same attraction Kathleen Taylor, formerly the ingenue of the Pantage's Players, Seattle, has been engaged to play the ingenue lead.

Hattie Carmontelle opened at Long Branch last Saturday as Aunt Fanny in Beverley.

Gene Luneska, last season with Grace Van Studdiford in The Golden Butterfly and the Natalie during the Chicago run of The Merry Widow, has been engaged by F. Ziegfeld, Jr., for a role with Anna Held in Miss Innocence.

Samuel Rowan will play Rufus in Just Out of College this season.

Lora Rogers has been engaged by Charles E. Blaney for an important role in My Partner's Girl, by C. T. Dazey.

Charles W. Bippus resigned as manager of the Ceramic Theatre, East Liverpool, O., and was succeeded by William Tallman.

Ben Gettlemen of the Savoy Theatre, Hancock, Mich., turned over the receipts of Aug. 23 to a family whose home was recently destroyed by fire.

Hurtig and Seamon have loaned Doris Wilson to Kolb and Dill for their California musical stock company. Miss Wilson is very popular in the West. Hurtig and Seamon intend to place Miss Wilson at the head of a new comic opera next season.

The title of Sam Bernard's new vehicle has been changed again, this time to The Girl and the Wizard.

Harry Tansey has been engaged for Girls Will Be Girls.

Clarence Bennett, the author of The Holy City and The Royal Slave, has completed a new play called Thy Neighbor's Wife, which will be given a production early the coming season.

Blanche Deyo has been engaged by the Shuberts for Mabel Barrison's former role in one of The Blue Mouse companies.

After closing its engagement at Maxine Elliott's Theatre Sept. 4, The Ringmaster will play the four Shubert weeks at the West End, Lincoln Square, Yorkville and Metropolis theatres before going to Philadelphia.

Seymour Stratton has been re-engaged by Henry B. Harris for the part of ex-Judge Scott in The Lion and the Mouse, company A. This will be his third season in this part and his fourth under the management of Mr. Harris. Mr. Stratton was with Robert Edeson in The Call of the North last season.

Charles D. Pitt retired from the cast of The Ringmaster Saturday night to rejoin The Lion and the Mouse.

Albert Mayor, proprietor of the Casino Theatre, Greenville, Miss., was married on Aug. 12 to Abbie Mills, ticket seller at the Casino.

Olga Nethersole has engaged Andre Tridon as press representative and business manager for her transcontinental tour under the direction of Wallace Munro. Besides his managerial activities, Mr. Tridon is known as a playwright, as well as writer and lecturer on sociological and art subjects. His Orestes, written in collaboration with Arthur Guiterman, is to be produced the coming season and will appear next week in book form.

Queenie Vassar, who has not been seen professionally for the past few years, will make her reappearance on the stage with her husband, Joe Cawthorne, in Little Nemo in the role originally played by Rose Beaumont.

THE ACTORS' SOCIETY

MEMBERS BUSILY PREPARING FOR THE NEW SEASON.

Something of the Career of Pearl Ford—A Clever Younger Member of a Theatrical Family—Mr. and Mrs. Jack Drumier Returning from Europe—Next Season's Plans of Many Players.

Photo Hall, N. Y.

Pearl Ford, so charmingly pictured in the portrait above, is a young player of ingenue leading roles who has come rapidly to the front during the past three or four seasons. She has been prominent in the support of Thomas E. Shea, under the management of Cohan and Harris, for three seasons, and during that long engagement has met with the warm approval of theatregoers and the press. With Mr. Shea, in addition to her repertoire of ingenue roles, Miss Ford was often called on to assume leading feminine roles, and in these she acquitted herself admirably. Miss Ford will be remembered, too, as a member of the cast of The Redemption of David Corson, seen on Broadway at the Majestic Theatre a few seasons ago. Previous to that engagement she had appeared in support of Milton and Dolly Nobles, Walter Perkins and Billy Clifford, with all of whom she met with excellent success. Last Summer she was ingenue of the Poli Stock company at Poli's Theatre, Springfield, Mass., and won an enthusiastic following in that city. Miss Ford comes from a well-known theatrical family, the clever daughter of gifted parents. Her father is Clint G. Ford, now with Polly of the Circus, and her mother is Lettie Ford, now appearing in support of Beulah Poynter in Lena Rivers. Miss Ford has had several flattering offers for the coming season, but has not settled as yet on any of them definitely.

Jack Drumier and Mrs. Drumier are just completing a lengthy and most interesting tour of Europe, and are due to sail for New York Sept. 1. They have "done" Italy, Switzerland, France and England thoroughly and are now touring Ireland, their last stopping place, before sailing for home. Letters received at the society report both in excellent health and ready for America again.

Vaughan Trevor, Charles D. Herman and Albert Roccardi have opened their season with The Man from Home.

Ogden Stevens has met with warm approval for his work in The Dollar Mark down at Wallack's.

William Webb and Joseph T. Belmont have opened with The House of a Thousand Candles.

Carrie Lee Stoyle has completed a new sketch for four characters, called Marooned.

Jessie Pringle has been engaged for the Shubert Stock company in Milwaukee.

A. H. Woods has secured Mabel Vann for the heavy role in The River Pirates.

William Stuart has returned to town after a fortnight's "camping out" with some friends in the Blue Mountains of Southern Pennsylvania. He is about to fill a two weeks' special engagement in vaudeville with Mr. and Mrs. James R. McCann in a new sketch called Uncle Charles of Charleston.

Albert Andruss is to appear the coming season with John Mason in The Witching Hour.

John Sutherland has been engaged by Cohan and Harris for The Fortune Hunter.

Nathaniel Anderson (formerly known professionally as Nathan Aronson) is to play the second roles with the Rush Temple company in Chicago the coming season.

President Wise has become a member of the Managers' Association, and the time does not seem far distant when his managerial activities will become as far-reaching as his duties as the head of the Actors' Society, or as a popular author-actor.

BROOKLYN AMUSEMENTS.

The Girl from Rector's—Thurston, the Magician—Nots of Several Openings.

The new season brings to the Brooklyn theatres a long and varied list of worthy attractions.

The Girl from Rector's came to the Broadway last night (Aug. 30), and the Woods production and capable company met with the approval of theatregoers who care for that kind of entertainment. The Three Twins is announced to follow.

Thurston, the magician, is at the Majestic, offering many novelties and fresh additional features. The Musical Bennetts are a feature of Mr. Thurston's entertainment this season. The Lion and the Mouse will follow Sept. 6.

The Grand Opera House will open Saturday night, Sept. 4, with Brewster's Millions, with Robert Ober as the Monty Brewster. Mr. Springer's policy during the coming season will be to present at the same scale of prices in force at his Manhattan Grand Opera House all the Broadway successes. His list of bookings is a most interesting one.

At the Labor Day matinee, Sept. 6, the season at the Montauk will be inaugurated with Polly of the Circus as the opening attraction. Edith Taliaferro will assume the title role. Robert Hilliard, in A Fool There Was, is announced for early appearance at the Montauk.

The Queen of the Secret Seven is the thrilling offering at the Court Theatre, produced with all the wonted astuteness of the leader of melodrama producers, A. H. Woods. The cast is adequate and the scenery has a thrill to every square foot.

The stock companies start their new seasons with every indication of prosperity. An interesting announcement is made concerning the future of the Bijou. A new stock company is to be installed at that house, headed by Thais Lawton and Robert Dempster. The theatre will open Sept. 13 with a new play never before produced by Edith Ellis. Walter D. Nealand will be the manager and his policy will be to produce as many new plays and novelties as possible.

The Crescent Stock company opens Saturday night, Sept. 4, with Grace George's former success, Clothes, as the inaugural bill. The Payton Stock company offered last night The Crisis amid much enthusiasm, and Mr. Payton announces The Prince Chap to follow. At the Gotham the Forbes McAllister company is presenting Lena Rivers admirably, with The Man on the Box announced for next week.

The Amphion Theatre has a Blaney offering, Young Buffalo in New York, in which the actor who has adopted that quaint name plays the leading part capably.

Burlesque attractions are numerous. The new Casino opens next Monday, Sept. 6, with Wine, Woman and Song; the Empire has Fay Foster's company; the Gayety, Rose Sydell's London Belles, and the Star, Andy Lewis and his Mardi Gras Beauties.

AISTON'S NEW PLAY PRODUCED.

Arthur C. Aiston produced the new play, As the Sun Went Down, by George D. Baker, at Paterson, N. J., on Aug. 23. The scenes of the play are laid in a small Western mining town, and Mr. Aiston has gone to considerable expense in having the scenery and properties thoroughly in keeping with the atmosphere of the piece. The cast at the opening was as follows: Colonel Billy, Estha Williams; Mabel Morton, Jenny Dunbar; Sal Sue, Flora Byam; Mrs. Ike, Margaret Millar; Faro Bill, Edwin Walter; F. Edward Arbuthnot, W. A. Whitecar; Rev. Albert Atherton, Arthur E. Chatterton; Piety Pete, Phil Connor; Gerald Morton, Arthur W. Bentley; Gimmil Jack, R. F. Sullivan; Piaen Ike, William Sexton. Paterson papers spoke very highly of the play and of the work of the company.

HENRIETTA GOODMANN.

On the first page this week is a portrait of Henrietta Goodmann, who played Lelia in Under Southern Skies last season. Miss Goodmann is one of the youngest leading women on the stage, and her work last season received the highest praise from newspaper critics throughout the country. Her girlishness and her emotional powers were the points that seemed to attract the most attention from reviewers, who spoke of her as "a jewel of the stage," "a talented actress of much merit," and one who "wins the sympathy of her audiences." Miss Goodmann has returned to her city home after a vacation spent in the northern part of New York State. She has made no plans for this season.

THE "OPEN DOOR" SWINGS TO.

The gist of the meeting of the Southern Theatrical Managers' Association at Atlanta, Ga., last week, was practically a declaration to the effect that for the coming season the managers interested would adhere to the booking arrangements made with them for some time past by Klaw and Erlanger and not adopt an "open door" policy. The association hereafter will have headquarters of its own in New York, their representative here booking, of course, in conjunction with the offices of Klaw and Erlanger.

A NEW COURT THEATRE.

The new Furt Theatre at Cassel, Germany, was opened on Aug. 26 in the presence of the Emperor and with mediæval ceremonies. The theatre is said to be an imposing structure, with interior decorations in gold and ebony. Lortzing's Undine was given as the opening bill.

ST. ELMO A SUCCESS.

Willard Holcomb, who made an adaptation of Augusta Evans Wilson's novel, "St. Elmo," so good that three companies have been required to supply the managerial demand for it, is an extremely busy person these warm days. He is rehearsing the newest company, fighting off pirates who have agreed with the critics that St. Elmo is quite certain to be a very profitable production, and all the while is acting as advance man ahead of one of the companies presenting his own play. Mr. Holcomb calls this "doubling in brass." Last night the St. Elmo company, of which Vaughan Glaser is the head, opened for a run at Keith's Prospect Theatre in Cleveland, and another, with a splendid company, including Martin L. Alsop, Leonora Bradley, Marta Oatman and Dick Huffman, opened at the Park Theatre in Indianapolis. It is with the latter company that Mr. Holcomb is serving in the double capacity of author and advance man.

ROD WAGGONER'S WARNING.

THE MIRROR has received the following letter from Rod Waggoner, now business manager of The Time, the Place and the Girl. He writes from Missoula, Mont.:

I note that a great number of big attractions are booked over the route to the Coast and for the benefit of the boys ahead and back with the attractions I wish to state that it would be wise for them to look carefully after their mail. I have learned, much to my disappointment, that theatrical mail is handled very carelessly, especially in cases where it is kept in the general delivery. I have also discovered that the Western Union Telegraph Company in many places has a habit of trying to get a double payment on messages. I trust that the boys will profit by this warning.

THE MELTING POT CAST.

Walker Whiteside and his company began rehearsals of The Melting Pot at the Comedy Theatre last Monday morning. Israel Zangwill's play will be put on at the Comedy the evening of Labor Day, Sept. 6, by Liebler and Company. The cast as completed is as follows: Walker Whiteside as David Quixano, Chrystal Herne as Vera Ravendal, John Blair as Baron Ravendal, Sheridan Block as Mendel Quixano, Henry Vogel as Herr Pappelmeister, Grant Stewart as Quincy Davenport, Jr., Louise Muldener as Frau Quixano, Louise von Ottinger as Baroness Ravendal and Nellie Butler as Kathleen O'Reilly.

ADA LEWIS WITH LEW FIELDS.

The news that Lew Fields has engaged Ada Lewis for the leading feminine comedy role to support him in Edgar Smith's new piece, Old Dutch, means another quaint and always funny characterization added to the list for which that caricaturist has become famous. After a short stellar career in E. W. Townsend's ("Chimmie Fadden's") and Frank O'Malley's The Head of the House, Miss Lewis' return to the field of which she is easily the leader is welcome news.

THE FORTUNE HUNTER.

Winchell Smith's new play, The Fortune Hunter, is to have its Broadway hearing next Saturday night at the Gaiety, under the management of Cohan and Harris. The cast includes John Barrymore, Mary Ryan, Hale Hamilton, Walter Horton, Sydney Ainsworth, John Charles Brownell, George Loane Tucker, James Montgomery, John Sutherland, David Rosenthal, Edgar Nelson, Charles Fisher, Edward Ellis, Charles H. Crosby, Eda Bruna and Kathryn Marshall.

MISS ANGLIN'S PLAY.

In referring to the new role in which Margaret Anglin is to be seen at the Savoy Theatre next month, her new play was inadvertently described in last week's MIRROR as "Mrs. Deland's play, The Awakening of Helena Richie." The play really is an adaptation by Charlotte Thompson of Mrs. Deland's novel of that name, an adaptation wholly Miss Thompson's work, for which she should receive full credit.

A COSTUMER'S ACTIVITIES.

Robert Warring, the costumer, is making a big production of King Dodo for John Cort, to be ready early this Fall. Mr. Warring recently recostumed The Devil and Tom Walker company in vaudeville and the Edmund Stanley Trio. The latter opened about two weeks ago at Brighton Beach Music Hall, and have two years' solid bookings. Mr. Warring attributes a part of the trio's success to the costumes.

HEROD AT THE LYRIC.

Instead of being seen at the Broadway Theatre as originally announced, William Faversham's production of Stephen Phillips' Herod will be produced at the Lyric. This change was made necessary by the continued success of The Midnight Sons at the former playhouse. Mr. Faversham's opening at the Lyric will occur Monday evening, Oct. 25.

THE REVELLERS COME.

The Revellers, the play of which Charles Richman is both author and star and in which he made a few appearances out of town late last season, is scheduled as the attraction at Maxine Elliott's Theatre beginning Sept. 7. At that theatre Mr. Richman, in turn, will be followed by Forbes Robertson.

REFLECTIONS.

Vernon Castle, who has been appearing in The Midnight Sons at the Broadway since the opening of that musical comedy, is to have a part in Lew Fields' new production, Old Dutch. Mr. Castle leaves The Midnight Sons Sept. 28.

The Metropolis Theatre will open next Saturday night, Sept. 4, with The Witching Hour.

Agnes Leslie Elkins, a niece of Senator Elkins, has gone on the stage under the name of Leslie Cecil. Her home is in Kansas City.

Will J. Nodine has finished rehearsals of The Princess of Patches, and will open his season at Pottstown, Pa., on Sept. 6, beginning an extensive tour South. The piece is staged by Joseph Granby and the company includes Laura Houston, Helen Mansfield, Anna Wilbur, Lulu Eaby, Eva Tong, William Thompson, Joseph Granby, Charles Banks, Charles Russell Price, Mortimer McKim, William Kirby, and Will H. Allen. Arthur H. Jackson in advance.

Corinne Snell will be seen in a new play this season, beginning her tour early in October, under the management of the Snell Amusement Company.

Elsa Roemer, sister of Emay Alton and Adele Alcott, sailed on Aug. 28 for Milan to continue her study for opera.

Joseph W. Frankel will go in advance of Just Out of College, which goes to the Pacific Coast under the management of Gus Bothner and Robert Campbell.

Marie Kinzie and Georgia Munson, who have been spending the Summer at Port Huron and Ottawa Beach, Mich., will leave for Cincinnati on Sept. 2, to begin rehearsals.

Marie B. Schrader has been engaged as press representative for Joe Weber's Theatre. Mrs. Schrader is a well-known writer on theatrical subjects. Her special articles concerning plays and players appeared for several years in the Washington *Post* and more recently in the New York *Times*. She has lately become identified with magazine work.

Gordon Mendelssohn, who played Philip Scarsdale in the number two The Blue Mouse company last season, has been engaged for the same role this season.

Marcus Moriarty, who was stage director at Keith's, Portland, Me., during the Summer, has been engaged by Joseph M. Gaiter to support S. Miller Kent in A Dry Town.

Collin Varvey is playing the Mexican in Charles H. Wuers's production of At Cripple Creek. Hedda Laurent is playing her old part of Belle Gordon.

Russell Bassett has been engaged by the Shuberts for Baptiste La Grande, the French-Canadian in The Wolf. The company opens its season Sept. 2.

Nora Bayes and Jack Norworth, it is understood, are to be features shortly of one of Lew Fields' new productions, at the conclusion of their vaudeville engagements.

Annie Athey has been engaged to play Kate Roberts in The Lion and the Mouse this season.

Thompson Buchanan's new play, The Intruder, is announced as the attraction at the Bijou Sept. 22.

Den Wilkes will play Senator Stephens in one of The Gentleman from Mississippi companies.

George Henry Trader has been directing the rehearsals of George Ade's Just Out of College, which are in progress at Terrace Garden.

The new Victor Herbert-George V. Hobart musical play, to be produced by Lew Fields, is to be called Sweet Sixteen, a name suggested by the title of one of the songs.

Althea Francies, daughter-in-law of Madame Melba, arrived in New York last Saturday to go under the management of Charles Dillingham. She has recently been appearing with George Alexander in Colonel Smith.

Fanny Ward sailed on the *Lusitania* from Liverpool last Saturday to begin rehearsals of her new play, Love's Burden, by Forrest Halsey and Cosmo Hamilton. She will open in Chicago early in October.

C. Aubrey Smith, who is to be Grace George's leading man this season in A Woman's Way, arrived from London on the *Campania* last Saturday. He brought with him the manuscript of three plays to be produced by W. A. Brady this season.

Once more a shift has been made in The Climax companies playing Weber's Theatre. A new company took possession of the stage on Saturday, the company replaced going on tour and opened in Columbus, O., last night.

Robert Milton has left to finish rehearsals of A Dry Town for Joseph M. Gaites. The piece will open Thursday in East Liverpool, O. Mr. Milton will return to New York Saturday to begin rehearsals of a new play.

O. Henry and Franklin Adams made their debut as librettists last Sunday night in Milwaukee, when Lo, their first musical comedy, was produced. A. Baldwin Sloane supplied the music.

The Chocolate Soldier, the Viennese musical play founded on Bernard Shaw's Arms and the Man, will be presented at the Lyric Theatre on Sept. 14, under the management of F. C. Whitney. The music is by Oscar Straus, composer of A Waltz Dream, and the English book is by Stanislaus Stange.

MILLIONS IN IT?

A SCHEME TO PROVIDE $300,000 A YEAR TO THE ACTORS' FUND.

A Group of Financiers at the Green Room Club Suggest a Plan with Great Possibilities—An Automatic Design Which Might Ultimately Provide Pensions for Actors.

Many plans have been suggested for keeping the treasury of the Actors' Fund filled, but a discussion at the Green Room Club, growing out of the various experiences of recognized professionals when requesting the courtesies of the house, has resulted in a plan which seems to have remarkable possibilities.

The basis of the plan is to have authenticated cards issued by the Fund to its members, at a charge of ten cents for each card; to have such cards used in requesting passes instead of the ordinary visiting cards, and to make them redeemable in favor of the managers by the Fund at five cents.

Thus a manager who admitted an average of ten passes a night would cash in about $150 worth at the end of the season, and the Fund would be ahead by a similar amount.

Should 2,000 theatres average ten passes a night on this basis, and there are upward of 5,000 theatres, the Fund's share would be $1,000 a night, or around $300,000 a year. Within twenty years a fund of $6,000,000 would result, furnishing at 5 per cent. $300,000 a year income, or a pension of $5 a week for 1,200 actors permanently.

In order to initiate and carry out this plan, only a few simple arrangements need be made, all of which seem entirely practicable.

The Fund should prepare a standard authentification card, something neatly gotten up, on the order of a railway ticket or street car pass, lithographed or engraved to prevent forgery. The standard card should contain at one end a blank panel in which the portrait of the member and his signature should appear. The actor on making a requisition for cards should furnish his photograph and signature, from which a small cut could be made, and 100 of the standard cards printed bearing his portrait, signature, name, address and latest professional engagement. The cost of making the cut and printing the 100 cards would be but little more than the average visiting card. These cards would be kept at the Fund and delivered to the actor on his paying ten cents each for them, giving him the privilege of taking $10 or $1 at a time, as he desired. When the cards were delivered and paid for they would be stamped on the back with the Fund stamp as railroad tickets are stamped.

The member, armed with such a card, could present it at any box office and establish his professional standing and identity at once without question at any theatre in this country or abroad. The question of receiving the courtesies of the house would then only rest on the manager's decision as to his own circumstances. He would not be in doubt as to whether the applicant was a butcher, baker or candlestick maker, as is so often the case.

As the entire issue of cards would be numbered serially and would be issued only to members of the Fund, the question of improper use would be eliminated, and professionals would be only too glad to contribute thus to the Fund in return for their authentification.

As professionals often desire to accompany or be accompanied to the theatre by a non-professional, it would be customary for managers to honor two persons when one presented two cards of his own.

Where managers desire to give passes only to those who write for them, the members would simply inclose authenticated cards with a stamped envelope, when the manager could either honor the request or return the authenticated cards, which would still be available for use elsewhere. The portraits on the cards would be a guarantee that the person writing used the passes and that they were not disposed of to others, as occasionally happens.

The adoption of this plan would cause managers no inconvenience whatever, since they could as easily recognize Fund cards as ordinary cards. In fact, it would furnish them a goood excuse for turning down anything that looked doubtful. If they did not on some occasions care to honor Fund cards nobody's bones would be broken either. It should prove better than the stamp system, since the manager would not be required to have his capital lying idle, as is the case with the purchase of stamps. The money that would be lying idle would be the money paid in by the member to get his authenticated cards, a very small sum in each case. All the money being handled at the Fund, no temptation would be presented for any improper practices.

As there is always more profit in a fair division than in an unmitigated addition, a very essential feature of this plan, and one which would cause it to appeal to managers in general, would lie in the fact that every time a card was honored they themselves would derive a small but real benefit. They would thus be encourgaed toward liberality in the granting of passes, to the benefit of the Fund as well as to themselves. A manager, for example, in New York, who wished to be liberal in the way of courtesies, could very easily admit 200 nightly, which would be $10 for himself, or about $3,000 a year, an item of some pith and moment.

He would be put to no more trouble than that of laying aside the used identification cards, which might be provided with a stub to be torn off on entering the theatre, or which might be collected intact, or punched when coupons were issued; and when he had accumulated a sufficient number he would only have to deliver them to the Fund and receive payment at 5 cents each, or $50 a thousand. The mechanism of the manager's business would not thus be interfered with. As the Fund would already have the money in hand, the tickets or cards could be instantly honored, and on being checked up against the serial numbers any possible fraud instantly prevented.

By printing the cards in different colors the Fund could also distinguish between members. Thus an actor twenty years in the profession could have, say, a yellow card, others blue cards; persons connected with the business administration of the theatre, such as box office treasurers, advance agents, and the like, red cards; authors, purple cards; attaches of theatres, brown cards; musicians, pink cards; stage hands, green cards, and the like; those in vaudeville cards with one end only printed in color, and supers and amateurs might even have a distinctive card.

The testing of this plan could be done at very small expense, nothing more than the preparation of the standard card by the Fund, and a letter to managers in New York asking their co-operation. The members of the Fund meeting with this form of refusal on being asked to present Fund cards would very quickly fall in line. The price of one seat would furnish them a supply of cards, and most members of the profession would welcome such an innovation; anything, in fact, to place the granting of courtesies on some better basis than at present.

The successful carrying out of the plan would mean a vast amelioration of the lot of those who, having given their lives to the stage, find themselves through no fault of their own often in the uttermost straits at a time when overtaken by age and want of experience in other vocations they have nowhere to turn. Such pensions could within a few weeks begin to be given to the oldest veterans, and they could be accepted without a sacrifice of self-respect. There would at least be something as an actor's recompense, instead of the hopeless prospect and serious reality with which so many now find themselves in contact.

The conferees in the southwestern corner of the Green Room Club, in their nightly gatherings, will doubtless be able to suggest amendments to this plan should it be tried and found to present difficulties in practice.

EDWIN HOPKINS.

THE SEASON'S NEW PLAYS.

(Continued from page 5.)

and merriest kind of cure for the worst grouch one could ever have.

Lyceum—Arsene Lupin.

Play in four acts by Francis de Croisset and Maurice Leblanc. Produced Aug. 26. (Charles Frohman, manager.)

Duke of Charmerace	William Courtenay
Guerchard	Sidney Herbert
Gournay-Martin	Charles Harbury
Examining Magistrate	Arthur Elliot
The Commissary of Police	J. Palmer Collins
Charolais	Harry Dodd
Hippolyte	Lawrence C. Knapp
Anastase	Maurice Sloan
Bernard	J. Crosney Davidson
Firmin	Guy Nichols
The Janitor	Ivan Simpson
Jean	Arthur Burrer
Boursin	J. Davis
Bonavert	Hollister Pratt
Dieuy	Louis Eagan
Police Agent	Joseph Robison
Alfred	James Smith
The Locksmith	H. Deane
Clerk of the Court	William Jones
Sonia Kritchnofe	Doris Keane
Germaine	Virginia Hammond
Victoire	Beverly Sitgreaves
The Janitor's Wife	Alice Putnam
Jeanne	Ida Greeley Smith
Marie	Grace Walsh
Irma	May Galyer

The French idea of a Raffles story is to have the thief steal a gentleman's name, to begin with. The French playwright's idea of a dramatisation of such a story is to steal—or appropriate—all the tricks of by-gone playwrights and to take with equal grace advantage of the conventions of a decade ago to get around the difficulties of the tricks. Asides and soliloquies are amusing expedients for indicating what a character is thinking, but they are not convincing in a play that names a hundred horsepower automobile. What is good in Arsène Lupin is the situation of detective and thief confronting one another, each suspicious of how much the other knows; the characterisation of thief and thief-hunter, and, best of all, the long continued uncertainty of the audience as to which is the thief.

The Duke of Charmerace is engaged to marry Germaine Gournay-Martin. Germaine's father is wealthy and a lover of art. A short time before the play begins his country chateau has been robbed by Arsene Lupin, a polite thief, who has a habit of notifying his intended victims. As secretary to Germaine is a young Russian, Sonia, who is a bit of a thief in her own way, but quite good otherwise. She is in love with the Duke, who is interested in the same way in her. Germaine's father receives word from Arsene-Lupin that the town house in Paris is to be robbed of certain paintings, and, most of all, of a famous diamond tiara. Old Gournay-Martin, very much excited, plans to go to Paris at once. Unfortunately two of his automobiles are stolen by some pretended purchasers, and his only remaining car, a one hundred horsepower racer, is out of commission. He, Germaine, Sonia, and a servant start out to drive to the railway station. The Duke is to take the racing car, as soon as it is repaired, and go to Paris that way. Sonia, as the way out, steals a pearl pendant, the Duke's present to Germaine. At the railway station the Gournay-Martin family discover there is no train and return to the chateau. The Duke goes on alone.

In Paris, next morning, the Gournay-Martin house is found ransacked, robbed of all the valuable paintings. The Commissary of Police examines the servants and the members of the household. At the request of the Duke Guerchard, a famous detective, is summoned on the case. Guerchard is on it already, having heard that the signature of Arsene-Lupin has been found on the walls—a trick of Lupin's, to leave his mark. Guerchard discovers Sonia's theft of the pearl pendant, discovers the back of a safe blown out, the caretaker of the house bound and gagged, and a hole in the chimney, through which the thieves entered from an unoccupied house next door. Clews point toward the Duke as knowing something of the theft. A telegram arrives from Lupin, stating that he will return for the diamond tiara between a quarter to twelve and midnight. Guerchard by this time confident that the Duke is Lupin, awaits the thief, with the Duke across the table and the tiara in its case between them. By midnight the detective has thrown off all pretense and accuses the Duke of the crime. The Duke begs for arrest. Midnight comes and Lupin has not appeared. The tiara is safe. The Duke calls Guerchard's attention to the light weight of the ornament, produces the genuine one from his pocket, and escapes during the detective's surprise. He is tracked home, and to save Sonia offers to give himself up. It is learned, then, that the real Duke of Chamerace has died three years before on a polar expedition, and that the supposed Duke is a former convict, who has stolen a name and position. He is now in the hands of the detective, but, on finding that Sonia loves him in spite of his crimes, he keeps the police at bay with a pretended bomb and escapes.

In spite of crude construction and many inconsistencies and omissions in the telling of the story, the play holds interest and is generally so well acted that it will be popular. The last scene is so hopelessly crude as to be farcial and could be considerably shortened.

William Courtenay as the false Duke plays the role earnestly and most skillfully. Sidney Herbert as the detective could scarcely be improved upon. Doris Keane as Sonia is remarkably convincing and acts with sure appeal. Virginia Hammond as Germaine is very good in characterization and plays a difficult role well. Beverly Sitgreaves as Lupin's foster mother, Victoire, has all too little to do. Her performance is excellent. Charles Harbury as Gournay-Martin is unconvincing and evidently unbelieving in the part he plays. Arthur Elliott is excellent as a pompous examining magistrate. J. Palmer Collins as the Commissary of Police does well, while Harry Dodd, Laurence C. Knapp, Maurice Sloan, and J. Crosney Davidson are good as Lupin's servants. The many small roles are well played.

Notes of the Air-Domes

At the Luna Airdome, Owensboro, Ky., week ending Aug. 28: Wilson and Hawthorne in How He Lied, Dorothy Denton in dancing and singing, Mlle. La Carroll, aerialist; La Pine and Dries in The Gentleman and the Idiot, motion pictures and illustrated songs; good business prevails.

At the Spencer, Ia., Airdome (W. C. Cook, prop.): The Wight Theatre company opened Aug. 23-29; high-class plays; good satisfaction and business.

At the Olympic Garden Airdome (Blerch and Mach, mgrs.), Jonesboro, Ark., Carr's Players Aug. 23-29, opened to good business and poor performance. Stewart the Mirth King 30-4.

At McAlester, Okla., Star Airdome (A. Bert Estes, mgr.): Payton Sisters company 15-23; good business. Dark 22-28. Franklin Stock company 29-4.

At the Annapolis, Md., Airdome: Motion pictures and Doyle and Primrose Aug. 23-28; drew well.

At the Airdome, Fort Wayne, Ind. (F. A. Bremer, mgr.): Week beginning Aug. 23 opened with first-class comic bill, including the Great Nello, Art Adair, Frank and True Rice, Boyd and Allen, Miss Hanson. Airdome will be closed two weeks from above date.

The Hayes-Connelly Stock company, under local management, has been rehearsing at the Airdome preparatory to taking the road. Season will open at Huntington, W. Va.

At Brown's Airdome, Cleburne, Tex. (John R. Johnson, mgr.), Marie Nielsen company pleased good business Aug. 16-21.

The Airdome at Moberly, Mo., will close Sept. 15 after a very successful season. The Haynes-Elsworth company pleased good business Aug. 23-30.

The Fort Wayne, Ind., Airdome (F. A. Breuer, mgr.), opened Aug. 23. (See vaudeville column.)

At the Fort Scott, Kan., Airdome (Harry C. Erinck, mgr.), the De Armond Sisters Stock company closed a very sucessful week Aug. 21. Plays presented: The Penalty of Sin, The Awakening, Midnight in Chinatown, and Across the Great Divide. The Whyte Stock co. opened for two weeks Aug. 23.

At the Airdome (C. U. Philley and R. Van Houten, mgrs.), St. Joseph, Mo., the William Grew Stock company opened Aug. 15-21 in Lost Paradise. Mr. Grew's work in the leading role was exceptionally fine and Mr. Bennett also deserves special mention. The Man from Mexico will follow.

At the Jefferson City, Mo., Airdome, Rossiter Stock company closed two weeks' engagement Aug. 21. Fair business. Playton Stock company opened Aug. 23 for two weeks. Good business.

At Guthrie, Okla., the Crystal Airdome (Brooks and Curns, mgrs.), the Reeves Stock company presented The Way of the World, Why Women Sin, Boy, the Newsboy, and American Tramps. Fair company and good business Aug. 9-14. The Grace Cameron Musical Comedy company in Dolly Dimples and A Trip to Egypt Aug. 15-16. Good company and excellent business. Briant Brothers' Comedy company in Ma's New Husband Aug. 22 pleased full house.

At the Hot Springs, Ark., Airdome (Frank Head, mgr.), Aug. 16-21, Albert Taylor Stock company in repertoire to capacity business. Theodore Lorch opened in The Lieutenant and the Cowboy Aug. 23-28. Good company and business.

The Capital Beach Airdome at Lincoln, Neb., managed by L. M. Gorman, had a good week Aug. 15-21. George Bootle, the Two Johnsons and the Maksarenkos as headliner made a good impression. The week of Aug. 22-28 Cook and Rothert, the Stadium Trio and Rand's Dogs are offered.

At the East Liverpool, Ohio, Airdome (Airdome Amusement Co., mgrs.), Aug. 23-28 dark. Negro Minstrel Jubilee Aug. 30-Sept. 4.

At the Clifton Airdome (A. Adler, mgr.), Tucson, Ariz., moving pictures and illustrated songs by Grace Donough Aug. 22-28. Fair business.

At the Dubuque, Iowa, Airdome (Jake Rosenthal, mgr.), Jane Babcock company in Our Gal Jane Aug. 16-21 did good business. Same company in Nance Oldfield and A Bachelor's Wife Aug. 23-28.

At the Independence, Kan., Airdome (W. Rex Bell, mgr.): The Hutton-Bailey Stock company closed a very successful two weeks' engagement Aug. 21, presenting Lena Rivers, Tempest and Sunshine, and East Lynne to large and well pleased audiences. The Cohan-Lister company opened for two weeks Aug. 23 to S. R. O. with A Spanish Romance: performance good.

At the Airdome, Omaha, Neb., the Breckenridge Stock company is growing in popularity. This stock company consists of twelve players and gives very creditable performances.

At Iris Airdome (F. W. Robinson, mgr.), Durant, Okla., Jacobs Stock company (Harry Wright, mgr.), Aug. 9-14 played A Southern Romance, Ole Olesen, A Mountain Girl, A Girl of the Golden West; good company and business.

At the Airdome (H. A. Dykeman, mgr.); Regular season will open Sept. 4, with Bixel's Boodle. Chicago Stock company Sept. 6-11 (Fair week); vaudeville and moving pictures will fill in all spare time (see vaudeville columns). Business continues very good.

At the Luna Airdome, Owensboro, Ky (A. D. Rogers, mgr.): Aug. 9-11: Arthur Browning, the Manning Trio. 12-14: Henry Angel, and the Be Anos. All week, 9-14, the Great Norman, Elder and Clifton.

At the Omaha, Neb., Airdome, the Breckenridge Stock company played to good business Aug. 16-21, in Down Where the Cotton Blossoms Grow.

At the El Paso, Tex., Airdome (Frank Rich, mgr.): The Streeter Musical Comedy company (Morrie B. Streeter, mgr.) has developed into one of the most popular ever here, and as the outdoor season is drawing to a close, in this mountainous district they look with regret on their departure. The bills produced are all written by Mr. Streeter, and he also takes the principal roles, while Blanche Bryan ably supports him, as does also Libby Blondell and Genevieve De La Coure. The local press is constantly complimenting it on the excellence of the productions given.

At the Chanute, Kan., Airdome (F. Lee Williams, mgr.): Clint and Bessie Robbins drawing big crowds nightly, with A Spanish Romance, Monte Cristo, The Devil, Robinson Crusoe, Trilby, and A Traveling Man.

At the Little Rock, Ark., Airdome (Fred Pennel, mgr.): Theo. Lorch co. Aug. 16-21 pleased large business. Mr. Lorch's new production, The Man Who Does Things, was presented for the first time. This week, Albert Taylor co.

At the El Paso Airdome (Frank Rich, mgr.): The Streeter Musical Comedy company will close the Summer engagement 10. It has been one of the best patronized attractions here for years. During the Summer the following musical comedies from Mr. Streeter's own pen have been produced: The Isle of Ping Pong, Old King Koal, The Three Sisters, A Trip to the Moon, The Girl from Seattle, and The Merry Widower, and every one of the above are good, and will no doubt become popular wherever produced. The Misses Blanche Bryan, Libby Blondell, and Genevieve De La Coure, who have been featured as leads, have endeared themselves to the patrons of the shows, and it is with regret we approach the time for them to leave. Morrie B. Streeter is an accomplished composer and actor, and to him is due largely the success attained. Aubrey Carr deserves special mention, as does also Etta Donnelly who staged and drilled the chorus and often presented solos and specialties.

At the Columbia, Mo., Airdome (B. E. Hatton, mgr.): Manners' Stock company Aug. 16-21 canceled by the management after three nights, unsatisfactory. Billy Allen in The King of Kokomo Aug. 26-28 pleased good crowd.

LONDON THEATRE PASSES.

Bowery Variety House Becomes Yiddish Theatre After 32 Years of Prosperity.

The London Theatre on the Bowery that has been a variety house for the past several seasons has become a Yiddish theatre this season, with its name changed to the Lipsin. Madame Lipsin is the star.

The London Theatre was opened on Thanksgiving Day, 1876. John Donaldson was the principal owner and Henry C. Miner had one-fourth interest in the house. No dramatic performances were ever given there. In its best days the theatre cleared annually about $30,000. Weber and Fields, the Rogers Brothers, Maggie Cline, May Howard, Scanlon, and other variety stars played there, and Emma Carus began her career at that house. J. H. Curtin was the manager for twenty-five years.

Yiddish performances began there last Friday night, with Madame Lipsin in Gordin's Mirele Efroth. Miner's is now the only English house left on the Bowery.

THE CHOCOLATE SOLDIER.

For his production of The Chocolate Soldier, the Oscar Straus operetta, based on Bernard Shaw's Arms and the Man, Fred C. Whitney has engaged William Pruette, Jack Gardner, Henry Norman, George Thalman, Flavio Arcaro, Ida Brooks Hunt, Edith Bradford, Lillian Poli and Frances Mack.

AROUND VARIOUS CIRCUITS

Theatrical News from Scores of Large and Minor Cities in Many States—Better Attractions—A Most Prosperous Season Seems Assured in All Quarters.

Following will be found news of a number of circuits embracing scores of theatres in all parts of the country. It will be noted that a buoyant spirit is shown in all these localities, the prospects for a remarkably prosperous season being unmistakable.

American Theatrical Exchange.

The circuit now includes all of Oklahoma, part of Arkansas, Louisiana and Texas. The prospects everywhere were never brighter than at present, especially in Texas, where financial conditions have steadily improved and is evidenced in many centers by the building of new theatres.

At Durant and Watonga, Okla., and Sulphur Springs and Wharton, Tex., splendid new, up-to-date theatres are in erection.

A. Weis, manager of the American Theatrical Exchange, who owns theatres at Savannah, Ga., Charleston, S. C., and Memphis, Tenn., is building a new theatre at Little Rock, Ark., which will be in operation during 1910-11. The Lyceum at Memphis, Tenn., and the house at Houston, Tex., have undergone important repairs.

Already over 130 attractions have been booked, including those of Klaw and Erlanger, Charles Frohman, Harrison Grey Fiske, H. B. Harris, Cohan and Harris, Wagenhals and Kemper and the Princess and La Salle Theatre companies of Chicago, Ill. All the successes produced under these managements are booked at the larger cities.

Holiday dates in Texas at Christmas and New Years are filled by Mrs. Fiske, Brewster's Millions, Paid in Full, Polly of the Circus and The Merry Widow.

A late decision was rendered by the high courts of Oklahoma granting theatrical managers in that State the right to offer Sunday performances. At present Oklahoma City, Guthrie and Enid are playing Sunday performances, and other cities are making similar preparations.

A. Thalheimer, just returned from the Southern managers' conference, made clear to a MIRROR representative the details of that conference which will be found in toto in another part of the paper.

Dan A. Kivlin is now manager and proprietor of the Merchants' Opera House at Corsicana, Tex.

R. Peterson, who owns the Peterson Theatre at Paris, Tex., in future will manage that house personally.

The majority of the theatres on this circuit will be open by Labor Day.

At Wichita Falls, Tex., the new Wichita Theatre, lately opened, has been doing a banner business and is one of the best theatrical towns in Texas, having seven railroads center there.

David Weis is now manager of the Prince Theatre at Houston, Tex.

Charles Byrne is now manager at the Grand Opera House, Galveston, Tex.

Aarons' Associated Theatres.

The Aarons' Associated Theatres have a system of reporting on each attraction by the local managers who have played the show. Based on these reports the following will show the status of opening attractions:

Polly of the Circus has played to excellent business everywhere. The gross receipts at the Brattleboro, Vt., were $627.80.

The Girl of the U. S. A., the new Harry Scott musical comedy, has had splendid reports so far.

Montana reports are bad, showing the company not to be in shape as yet.

The Wizard of Wiseland has had good reports so far.

Graustark is doing good business all along the line, and is reported excellent as an attraction.

James Kyle McCurdy in The Yankee Doodle Detective is playing to good business.

Tempest and Sunshine, melodrama, has been satisfactory and playing to fair business.

The Cow Puncher, also melodrama, is doing similar business.

Gorton's Minstrels have a good company, but business has not been very heavy on account of warm weather.

C. A. Burt's Circuit.

J. M. Parrott, manager of the opera house at Athens, Tenn., has leased the Reid Theatre at Morristown, Tenn. His headquarters will remain at Athens.

Vrost and Ball, managers of the Odd Fellows' Opera House at Key West, Fla., are negotiating for the management of the new theatres at Miami, Palm Beach and Fort Pierce, Fla. These theatres are now in course of construction.

Lewis Kalbfield, manager of the new Palatka Theatre at Palatka, the new Baird's Theatre at Gainesville, the new theatre at Sanford, the new opera house at Daytona, and the new opera house at Ocala, Fla., reports splendid prospects for the coming season, better than ever before.

Baker and Carpenter have assumed the management of the new theatre at Newnan, Ga.

Carl G. Wall has assumed the management of the Bijou, Griffen, Ga., and is having it entirely remodeled.

F. J. Brand is now managing the interests of the Auditorium, Florence, S. C.

Reports from companies already opened over this circuit show surprisingly good business everywhere. Already between five and six thousand performances have been booked.

Henry I. Rosenstihl, of the Eley Opera House, Union Springs, Ala., was a caller last week. He predicts a great business boom in his territory.

S. A. Goodloe has assumed the management of the Williamson Theatre, Williamson, W. Va. It is being remodeled and is reported to be one of the prettiest theatres in that territory. It opens Sept. 7 with the May Stewart company.

Coburn's Minstrels opened last week to capacity business.

W. E. H. Thaller and T. W. Crowley, managers of the Hillside Park, Newark, N. J., have secured Paul Armstrong's comedy success, The Heir to the Hoorah, and the entire original production. The company is now being organized and will play the $1.50 theatres only. The season opens at the Taylor Opera House, Trenton, N. J., Sept. 27. Ralph Lockwood has been engaged as stage director and will also play one of the leading roles. Charles A. Burt is booking the attraction.

The opening is announced of the musical comedy drama, The Princess of Patches, under the management of W. J. Nodine, Sept. 4, at Vineland, N. J. It will tour over the Southern theatre circuit.

Mr. Burt is also booking over the New England circuit Charcott the hypnotist. The original hypnotist traveled under the same name, but no relation exists between them. He is supported by talented musical and comedy artists, under the management of A. B. Saliger. The season opens Sept. 4 at the Family Theatre, Stamford, Conn.

The Christine Lind Concert company, management of Francis B. Luce, opens Sept. 1 at Harrisburg, Pa., and will complete a season of two hundred concerts through the United States. It is one of the largest concert organizations ever presented to the musical public. The company includes Christine Lind, E. Eleanor Patterson, Isabel Valero, I. M. Patoni, Heinrich A. Gretton, Louis Metz, Meta Egleston White, Wales Mandolin Club, Mary J. Smith, Lura Bailey Rexford, Isabel M. Chandler, Louise Marie Bussey, Maude L. Wells and the Silver Lake Quartette.

The J. J. Coleman Circuit.

Such activity as all the industrial concerns are displaying has not been enjoyed through Kentucky, Tennessee, Louisiana, Mississippi and Arkansas for the past ten years. The crops are more abundant than they were three years ago, which was proclaimed the banner year, and nobody who wants to work need be idle. There is excellent reason for all the managers to feel confident that the coming season will surpass anything in the history of theatricals.

V. C. Pettie will act as business manager of the Empire Theatre, Jonesboro, Ark., the coming season, owing to the poor health of Jesse J. Sinclair.

Manager W. P. Baxter, Grand Opera House, Richmond, Ky., has returned from his vacation and is hard at work renovating his house for the big business he feels sure the "prosperity wave" will give him.

Rowland and Clifford have secured the rights to The Sweetest Girl in Dixie. This, as well as their The Minister's Daughter and Jane Eyre companies, have been booked over this circuit.

The Harry Scott company has booked their latest musical successes, The Wizard of Wiseland and The Girl from the U. S. A., and that old standby, Ma's New Husband, through Kentucky and Tennessee.

The Richards and Pringle Minstrels have been the first to start the "ball a-rolling" in Western Kentucky and Northern Arkansas, and their business has been excellent so far.

The extreme heat that has prevailed in Oklahoma and Texas was not felt in Louisiana or Mississippi, consequently the cotton crop has not been injured.

F. F. Pollard has made wonderful changes in the opera house in Boyce, La. He now claims to have the prettiest and most complete little theatre in Southern Louisiana. His season will open the latter part of September.

Newport, Ark., under the able management of J. W. Grubb, has developed into a first-class theatrical town. His bookings number some of the best attractions that visit that section of the country.

Amite City, La., has a new opera house managed by E. L. Sternberger.

The Convention Hall, Salina, Kan., has secured some of the best companies on the road, including the attractions of Henry B. Harris, William A. Brady, Wagenhals and Kemper, La Salle Theatre, Chicago; Jules Murry and Harry Askin.

May Stewart and an excellent company, including Mr. De Grasse, will be seen in repertoire, including Romeo and Juliet, Twelfth Night and The Merchant of Venice, beginning in Kentucky about the middle of September.

Prince and Dennaker have secured Jules Walter's farce, Just Struck Town, and will tour Kentucky, Tennessee, Mississippi and Louisiana the coming season, beginning early in November.

The County Sheriff will tour Kentucky in November.

W. F. Mann has secured time for his Meadowbrook Farm, The Fighting Parson, Married in Haste, Tempest and Sunshine and The Cowpuncher companies over this circuit.

The new Broadway Grand, Wood and Crume, managers, at Bardstown, Ky., opened Aug. 30.

The new Majestic Theatre, Corbin, Ky., under the management of Mershon and Bishop, will open Sept. 8 with J. S. Coburn's Greater Minstrels.

The Washington Theatre, Maysville, Ky., T. M. Russell, manager, will open the season Sept. 9 with The Climax.

Robert Dalton in When His Wife's Away will tour Arkansas early in October.

Campbellsville, Ky., has a new opera house, J. W. Kerr, manager. The season will open Sept. 23 with Clay Vance's The Final Settlement.

Mershon and Bishop will manage the new Majestic Theatre, Corbin, Ky., having secured a long term lease from T. S. Tramell.

Steve Smith, the hustling and well liked manager of the Gresham Opera House, Arkadelphia, Ark., has been in the northern part of Arkansas bear hunting for the past seven weeks. He reports a very successful trip and a supply of bear meat is expected here shortly.

Judging from the press clippings that have reached this office, Harry Scott's company, The Girl from the U. S. A., is a big success. It is said to be full of catchy music, has action without end and carries with it a story that interests at all times.

The Reis Circuit.

At Binghamton The Talk of New York packed the Armory last week with strong opposition. This is the first attraction under the new change of policy, and Binghamton will now have two houses playing high-class attractions.

The Love Cure played to capacity at Syracuse.

Gossip of the Town.

The Pullman children, Helen and Beryl, who scored such a success in the original production of The Prince Chap, have been playing steadily with the same piece in the stock companies through the country. They jump this week from Scranton to open in Corse Payton's production of the same play in Brooklyn, Sept. 6.

Joseph Conyers' Our New Minister company will open its ninth season at Vineland, N. J., on Sept. 20. The tour will extend to the Pacific Coast. Most of the members of the original cast have been engaged and two of them have been retained under life contracts. Mr. Conyers will produce a new play of New England life early in December in San Francisco, and will also make an early revival of The Two Sisters.

George Bronson Howard, part author of The Only Law, was held in Jefferson Market Court Thursday in $1,000 bail on a charge of carrying concealed weapons. Owing to the absence of the complainant the hearing on the charge of assault was postponed until Aug. 30.

Harry English has been engaged as leading support with the Boston Museum favorite, Miriam O'Leary, in her vaudeville act, The Suffragette, opening Sept. 13 at Keith's Theatre, Boston. Pauline Palmer (Mrs. Harry English) will also have a prominent role.

Marion Pierce, a young California actress who has been playing in the East for a season, has canceled her engagement with Maxine Elliott's company in The Chaperon to accept a position with the Harten company, playing the Pacific Coast.

On his recent visit to this country J. C. Williamson was accompanied by C. M. Orr, a gentleman well known in theatricals throughout Australia. Harold Ashton, Mr. Williamson's general manager, has been here for the past three months, visiting neighboring cities and theatres in Mr. Williamson's interests. Mr. Ashton will probably remain here three more months.

William W. Scott, a singer for many years identified with several leading musical comedy, opera and minstrel companies, and who has been seriously ill since the middle of last February, is now in St. Vincent's Hospital, Bridgeport, Conn., where he would be very pleased to hear from any of his friends.

Lillian Russell and the company supporting her in The Widow's Might, will take that piece out of town for two preliminary performances at Springfield, Mass., on Sept. 10 and 11, at the Court Square Theatre. They will return to New York on Sept. 13 to begin the Broadway run.

In a communication to THE MIRROR Adelaide Norwood contradicts the statement made recently that the reason for the cancellation of her contract at the Suburban Garden, St. Louis, during the Summer season was illness. Miss Norwood declares that she is in excellent health and adds that the only reason she did not see fit to complete her engagement was the refusal of the management to comply in full with the terms of her contract. Miss Norwood refused to "submit to conditions" which were imposed upon her, and after coming to a satisfactory settlement with the Suburban's management brought her engagement to a close.

The rehearsals of Paul Gilmore and his company will start this week in The Call of the North, George Broadhurst's comedy drama of the Hudson Bay territory. Mr. Gilmore has been Summering at Atlantic City and returned to finish the filling of his supporting company, making his headquarters at 328 Long Acre Building. His annual tour will start on Wednesday, Sept. 22, under the direction of A. J. Spencer, who has assumed Mr. Gilmore's management under a contract covering a term of years.

THE STOCK COMPANIES.

Notes of Plays and Players in Various Cities.

Edwin T. Emory is playing a few weeks with the Princess Stock company at San Francisco, Cal.

Ye Liberty Stock company of Oakland, Cal., is now in its sixth consecutive year and enjoying much popularity. The company includes Sydney Ayers, Florence Oakley, Henry Shumer, George Friend, Robert Harrison, William Wolbert, Nina Gleason, Edyth Lyle and Robert Lawler. George P. Webster is in charge of the stage. Only highest royalty plays are secured and the productions of the best by the only woman scenic artist in America, Grace N. Wishear.

The Valencia Stock company of San Francisco has closed, making room for William Morris vaudeville, which will be installed in the Valencia Theatre.

Charles J. Lammers has been re-engaged by the Latimore and Leigh Stock company for the season of 1909-10 for dialect and play characters.

Ira E. Earle has been engaged for stock with Willard Mack and Blanche Dufas, to open at Salt Lake City on Sept. 5. Mr. Earle recently joined the Elks at Ogden, Utah.

Our Own Stock company opens its second season at the Majestic Theatre, Fort Wayne, Ind., Sept. 5, in Men and Women, and have underlined Shore Acres for the second week. The personnel of the company is Louise Dunbar, Ernestine Mohrle, Agnes Bilal, Litia Vance, Irene Reels, Margaret Reels, Frank Tobin, John T. Nicholson, Frank Jones, Carl Brickert, Frederick Tillisch, Harry Hayden, John A. Preston, director, and Fred Goulet, scenic artist. This company has the distinction of being the first stock organized in a one-night stand for the purpose of filling open time, and it plays the adjoining towns on such nights as its home theatre is occupied by road companies. Only the very best plays available for repertoire are offered, some of those arranged for early production this season being The Regeneration, The Crisis, The Prisoner of Zenda, In the Palace of the King, The Woman in the Case, Leah Kleschna and The Climbers. The company played thirty-nine consecutive weeks last season, averaging five nights a week at home, and was a pronounced success both financially and artistically.

Willard Mack has obtained from Pelton and Smalzer of Denver the Grand Theatre, Salt Lake City, for a forty weeks' stock season. The company opened last Sunday with Salomy Jane, with The Squaw Man to follow. Frank Eldridge is not now connected with Mr. Mack's company, his contract having expired on Aug. 15.

The Taylor Stock company, supporting Harry Moore, opened at the Grand Opera House, Canton, O., Aug. 23, to a crowded house, and many were turned away. Manager Taylor writes that the season is booked solid through Ohio, Pennsylvania, New York and New England. New plays and new scenery have been added and the company numbers thirty-five.

William Desmond closed Aug. 14 as leading man for the Burbank Stock company, Los Angeles, Cal., after 300 weeks, and left Sunday to fill a similar position at the Dauphine Theatre, New Orleans. On his closing night the company presented him with a gold watch.

The week of Aug. 16 marked the closing of the Summer stock engagement of the Grace Hayward Stock company at the Oliver Theatre, Lincoln, Neb. During the Summer Miss Hayward has, by her excellent work on the stage and her great personality, won a host of ardent friends in Lincoln. The personnel of the company has been kept up to a high standard, and all of the members of the company close the season with regrets. The bills for week of Aug. 16 were the Irish comedy, Molly Bawn, first half of the week, and The Woman and the Wife the latter half. The latter play is an entirely new one, having been dramatized by Miss Hayward. The company starts rehearsals on Aug. 23 for the road plays and opens the road season at Lincoln on Sept. 6. Thomas C. Wilcox, who has been in advance of the Grace Hayward Stock company the past two years, has again been signed by Manager George M. Gatts for the season of 1909-10.

Bernice Parker has been engaged by Robert Campbell to play Genevieve Chizzle in George Ade's comedy Just out of College, which opens its fifth season at New London, Conn., on Sept. 3.

Charles Darrah has been engaged by Baker and Castle for Tom Dorgar in their production, In the Bishop's Carriage.

The Myrkle-Harder Stock company are having a very successful season at the Van Curler Opera House, Schenectady, N. Y.

The Murray Mackey Comedy company opened at the opera house in Butler, Pa., Aug. 23 for their ninth season. They will be in Indiana, Pa., the week of Aug. 30 and in Warren, O., week of Sept. 6. The personnel of the company includes John J. Murray, Florence Murray, J. M. Donavan, Frank Mackey, George P. Ormsby, Lawrence Bellguard, Edward McHugh, Willard Robertson, George Leroy, Harry M. Winslow, Gus Lentz, Harry Amsler, H. B. Sherman, George Reynard, Sadie Bellguard, Eloise Adams, Nellie Armstrong, Edna O. Troy. The company will carry vaudeville features, put on by Leroy and Ames, gymnasts; Benton and Watts, colored comedians; Harry B. Sherman, singing comedian; Nellie Craig, serpentine dancer, and Professor Gillmer's moving pictures, illustrated songs and shadow pantomimes.

J. C. WILLIAMSON HERE.

The Australian Theatrical Manager Obtains Many Valuable Plays for the Antipodes.

J. C. Williamson, the leading theatrical manager and producer of Australia, arrived in New York last week on important business connected with his many interests in that country. Mr. Williamson is no stranger to New York, since it was in this city, many years ago, that he obtained valuable knowledge of the theatre from his association, as an actor, with players of the caliber of Lester Wallack, James W. Wallack, Jr., Frederick C. P. Robinson, John Gilbert, Mrs. Sefton, Clara Jennings, George Holland, and E. L. Davenport. Mr. Williamson is still of youthful appearance, however, and is the picture of superb, robust health.

While in London the manager renewed his contracts with Charles Frohman, under the terms of which he will have, as heretofore, the Australian and New Zealand rights to all of the Frohman productions of which he wishes to make use. Mr. Williamson has made contracts also with George Bernard Shaw, John Galsworthy, Fred Terry, Adelaide Neilson, Conan Doyle, Frank Curson, Justin Huntley McCarthy, George Edwardes, and Robert Courtneidge to present their productions in the territory controlled by him. These contracts cover a period of five years. He has also arranged for Australian tours of Sir Charles Wyndham and Sir Herbert Beerbohm Tree. Another project of Mr. Williamson's calls for the establishing in Australia of a repertoire theatre along the lines of that planned for London by Charles Frohman. A recent Frohman acquisition by Mr. Williamson, by the way, is that of Arsene Lupin, now at the Lyceum Theatre, in this city, and another is Edward Locke's The Climax.

Mr. Williamson has great faith in the coming Australian playwright, but in the meantime, awaiting the latter's coming, he is giving every encouragement to the American dramatist. It is true that not all American plays succeed in Australia, a fact accounted for by the manager for the differences in the theatregoers' tastes in the two countries. On the other hand, American musical comedies have been immensely profitable on Australian tours. The Red Mill and The Prince of Pilsen, for instance, have been extremely successful. Mr. Williamson has two musical comedy companies playing simultaneously, one of which was established twenty-nine years ago and has been running, with changes of personnel and bill, ever since. The runs in different cities of these two organizations are oftentimes from six to thirteen weeks in length. At one time Mr. Williamson presented grand opera through Australia with results which he described to the MIRROR representative as "successful loss." The manager explained that the tour was conducted at a financial loss to him, but that its success in another sense came from his patrons' evident enjoyment and appreciation of the opportunity to hear good music. He declares that Australia has some excellent singers, and that for chorus work the Australians have the best voices in musical comedy and operetta on any stage in the world.

Mr. Williamson has been away from Australia less than five months, but he has accomplished a great deal. He leaves New York to-morrow (Wednesday), and sails from Vancouver Sept. 10.

OPERA SEASON OPENS.

The preliminary season of grand opera at the Manhattan Opera House began last night with La Prophete. The repertoire this week is as follows: Tuesday, Aida; Wednesday, Carmen; Thursday, Lucia; Friday, Aida; Saturday matinee, Traviata; Saturday evening, Le Prophete.

Aida will be the opening opera of the Academy of Music season next Saturday night. Madame Ester Adaberto will sing the title-role and Nicola Larola will be the Radames. Blanche Hamilton Fox, singing under the name of Bianca Volpini, will make her grand opera debut in this country in the role of Amneris. The repertoire announced for next week is as follows: Monday, matinee, Aida; Monday evening, La Boheme; Tuesday, Rigoletto; Wednesday, matinee, La Boheme; Wednesday evening, Il Trovatore; Thursday and Saturday evenings, Rigoletto; Friday, La Boheme.

TO ENJOIN DOLLAR MARK.

William A. Brady has been served with papers in a suit brought by Gustav W. Schlotterbeck and Frederick Curtiss, who ask an injunction to prevent Mr. Brady from continuing performances of The Dollar Mark. The complainants state that Schlotterbeck is the author of a play by the same name, for which he obtained copyright, and that a production of that play, under the management of Curtiss, had been given in December, 1908. They claim that the piece now being presented at Wallack's closely resembles the play copyrighted by Schlotterbeck. An answer to the complaint must be filed before Sept. 8.

THEATRE STRIKE SETTLED.

Three Yiddish managers gave in to the Hebrew Trades Union last Friday, agreeing to the union's demands that a certain number of actors be engaged, the orchestra be paid a larger salary, and billposters be paid for posting bills, whether the companies used bills or not. The People's, the Thalia and the new Lipsin theatres have acceded. Jacob Adler, of the Grand Street, will probably come into line this week.

A WINTER ROOF GARDEN.

Jardin de Paris to Be Transformed into an All-the-Year Theatre.

F. Ziegfeld, Jr., announced last week that he had perfected the necessary arrangements for the establishment in New York of a permanent Winter garden atop of the New York and Criterion theatres, and that he had also signed contracts with Messrs. Gustave Kohn & Company, the celebrated Berlin theatrical architects, for the transformation of the Jardin de Paris. The new amusement place will be patterned after the famous gardens of Berlin, and will be opened about Nov. 1.

Mr. Ziegfeld is desirous of making the Jardin de Paris and Winter Garden, as it will be known, the most elaborate resort of its kind in the world, and will expend $50,000 in remodeling the upper portion of the building. In addition to its present surrounding of glass, the new garden will have a second inclosure of glass, around which will be constructed a promenade twenty feet in width, which is to be decorated with flowers and vines. An orchestra of fifty pieces will give concerts in the promenade from 7.30 to 8.30 and from 11 p.m. to 12 p.m. American, English, French and German bars will be installed in various sections of the promenade. The stage will be entirely rebuilt and enlarged.

The new garden is to be the home of Ziegfeld revues. He will make two productions a year, one in the Spring and one in the Autumn. The latter entertainment will materially resemble Mr. Ziegfeld's Follies. The programme is to be changed weekly by the addition of new foreign features. One hundred and fifty entertainers are to be employed in the organization. Mr. Ziegfeld promises he will sail for Europe shortly in search of novelties for the new revue. The contractors will begin remodeling the roof as soon as The Follies of 1909 goes on tour, which will be in the middle of September. The Summer roof garden season usually terminates Sept. 1, but The Follies this season has been attracting such crowds to the Jardin de Paris that Manager Ziegfeld found it necessary to extend the local engagement two weeks.

MASONIC TEMPLE THEATRE, McCOOK, NEB.

The new playhouse at McCook, Neb., the Masonic Temple Theatre, is one of the finest and most modern theatres of the West. The cost of the building, $50,000, was raised by the sale of stock which is owned by the Masons and citizens of McCook. The building is 75 x 140 feet. The front, 50 feet, is devoted respectively to store rooms, lobby and box office, office rooms, Commercial Club rooms and lodge rooms. The seating capacity, 1,021, is divided into three floors. The stage is 30 x 61, with a 28½ x 32 foot opening, and is equipped with electric lights and scenery. Ten dressing rooms and an orchestra room are located beneath the stage. The interior is in tan, deep buff, ivory and gold. The house will open about Oct. 1. McConnell and Pennell are managers.

SHAW PLAY IN IRELAND.

George Bernard Shaw's play, The Showing Up of Blanco Posnet, that was prohibited by the censor in London, was produced in the Abbey Theatre, Dublin, on Aug. 25. Every seat in the theatre was filled at advanced prices, and a large force of police was present to prevent disorder. The audience received the play favorably and wondered why its London presentation should have been forbidden. Mr. Shaw was not present, but his wife witnessed the performance.

LAMBS' HOME PLANS.

At a meeting of the Lambs Club, held on Aug. 23, it was decided to spend $400,000 for a new clubhouse. To look into the question of sites a committee, consisting of Joseph R. Grismer, Grenville T. Snelling, Paul N. Turner, Samuel B. Hamburger, Henry L. Gillespie, Clay M. Greene, Henry C. Dazian, Walter W. Price, and John A. Stone was appointed.

NEW ZEALAND NOTES.

What Is Happening in Wellington — Punch's Advice to Managers.

(Special Correspondence of The Mirror.)

WELLINGTON, N. Z., July 21.—J. C. Williamson's Royal Comic Opera company is at present showing in Dunedin. I understand that the South Island tour of the organization has not been so successful as the North Island one was.

The New Zealand tour of Meynell and Gunn's Two Little Sailor Boys Dramatic company was not the success anticipated by the management.

John Fuller, Jr., informs me that his firm is doing first-class business at their theatres with pictures.

The following tour has been booked for J. C. Williamson's King of Cadonia Musical Comedy company: Dunedin, Nov. 26-Dec. 8; Invercargill, Dec. 9-10; Oamaru, Dec. 11; Christchurch, Dec. 13-24; Wellington, Dec. 26-Jan. 15. From Wellington the company plays overland, opening at Auckland on Jan. 31 for a season which will extend until Feb. 19.

Meynell and Gunn have decided to send their new English Dramatic company on a tour of the Dominion with Lucky Durham and The Hypocrites. The tour opened at Wellington on July 17.

The Geach-Marlow Dramatic company is still touring the Dominion with fair success.

E. Montgomery informs me that his two shows are still touring the "smalls" to good payable business.

The Auckland season of Meynell and Gunn's Comic Opera company was not by any means a success. The company is at present playing a season at the Wellington Opera House, where money is being turned away nightly. The company's South Island tour has been "cut out," the organization being due to open in Sydney on July 24 in Cinderella. The combination is one of the best that has ever toured the Dominion.

The Royal Pictures continue to pack His Majesty's, Wellington, at every exhibition.

The West Picture Proprietary is at present running two companies in New Zealand, and both are doing fine business.

Heller's Mahatma company is at present on the West Coast of the South Island.

J. C. Williamson's Jack and Jill Pantomime company opened a tour of the Dominion at Christchurch on July 10.

It is said that this part of the world will be shortly exploited by several American managers. My advice to them is "Don't." The financial depression at the present time is too acute for even several of the local managements to "make ends meet."

ANDREW SMART.

NICK CARTER ON THE FRENCH STAGE.

Nick Carter, the many-sided hero of popular detective stories, has been dramatized for the French stage. The playwrights are Alexandre Bisson and Guillaute Liven. The original author of the versatile Mr. Carter is named Legion.

THE KNICKERBOCKER LEASE.

Last Thursday the lease of the Knickerbocker Theatre was renewed by Al. Hayman, Charles Frohman and Klaw and Erlanger interests. The lease is for a term of five years with a privilege of further renewal.

AMUSEMENT COMPANIES FORMED.

Incorporation Certificates Filed in Albany Last Week for Theatrical Enterprises.

Theatrical companies filed certificates of incorporation with the Secretary of State at Albany the past week as follows: The De Mille Company, New York, to own and operate theateres, etc., and carry on the business of theatrical play brokers, to represent authors, playwrights, composers and actors, and engage in the sale of musical composition; capital, $5,000; directors, M. B. De Mille, Cecil B. De Mille, C. S. Samuel and L. Samuel, New York city. Burlesque Producing Company, New York; formed to present theatrical, musical, and dramatic performances; capital, $3,000; directors, Philip Wolf, Edward Miller, Moses Jacobus, New York city. Theatre Construction Company, New York, to conduct a general contracting and building business; capital, $50,000; directors, Bernard K. Bimberg, George B. Young, M. Sanders, New York city. The Stadium Amusement Company, Rochester, N. Y., to own and manage theatres, opera houses, etc., and produce musical and dramatic productions; also to erect race tracks and hold automobile races; capital, $50,000; directors, Roy S. Prince, Fred C. Ray and Herbert L. Snow, Rochester, N. Y. St. Elmo Company (Inc.), New York, to lease theatres, book attractions dramatic, and vaudeville, conduct an agency and deal in theatrical costumes; capital, $1,200; directors, Jule Cahn, Henry E. Schwartz, and Herman L. Roth, New York. Joe Meyers, Inc., New York, to manage theatres and similar places of amusement, present theatrical productions of various kinds and to carry on a theatrical booking business; capital, $1,000; directors, Joe Meyer, New York city, George Roberts and Charles P. Gilmore, Oswego, N. Y.

GOSSIP.

Maud Lambert, who has replaced Blanche Ring in The Midnight Sons, introduced a new song last week entitled "My Sist' Tetrazin'," a sequel to "My Cousin Carus'."

George Foster Platt, who is to be stage director at the New Theatre, arrived in New York last week from San Francisco to confer with Winthrop Ames relative to the opening production.

Beverly Sitgreaves has been mentioned as one of the company at the New Theatre.

H. H. Collignon, who has been acting as house manager of the West End Theatre during the past season, has signed to go ahead of David Higgins in Captain Clay of Missouri the coming Fall and Winter.

Edwin Mordant opens his second season with The Great Divide at Binghamton, N. Y., Sept. 1, playing Stephen Ghent, in which he made a tremendous success last season all over the Western country. The present tour is in the East and Middle West.

The new musical comedy, Lo, was presented at Janesville, Wis., on Aug. 27 under the auspices of the local lodge of Elks. Clauder's orchestra from the Davidson Theatre, Milwaukee, furnished the music. A reception was held in the lodge rooms after the performance.

Eugene Bryant and Leona Stater were married at Girard, Kan., on Aug. 11 by the Rev. H. B. Bond of the Christian Church. Marc B. Robbins, manager of the Eastern Morey Stock company, was best man.

Karlene Carmen, the child actress, is now in Paris, where she has been appearing with much success with La Loie Fuller, who is coaching her in dancing. It is reported that little Miss Carmen has made many friends in and out of the profession, and that she is fast becoming a dancer of marked ability.

Charles H. Bigelow is at Brentwood, N. Y.

Julien Barton, stage director of the Trahern Stock company, has moved his studio from New York city to Patchogue, L. I.

Mabel Rother is recovering from an attack of typhoid fever and expects in a few weeks to be out, having been treated at the New York Hospital, where she is at the present time.

Pauline Hall commences rehearsals of Wildfire Sept. 8.

Edward Emery, who is to enter stellar ranks shortly, is an English actor who first came to this country as a member of Sir Charles Wyndham's company, and is a brother of Winifred Emery, a popular English actress.

Harry Cowley has just opened his third season as the funny Uncle Joshua with May Robson in The Rejuvenation of Aunt Mary. He has played the role for eighty-six consecutive weeks without missing a performance.

Hugh D. McIntosh sailed last Wednesday on the *Mauretania*, and will so arrange his European business as to have his permanent office here in New York. This will be effected after the first of the year, and he will then embark in many new theatrical enterprises. In the meantime Stephen King will represent him, with offices in the Knickerbocker Building.

A daughter was born to Mr. and Mrs. John F. Bailey (Dean Taylor) on Aug. 23, at their home in Manistee, Mich.

Joseph Conyers has re-engaged all the old cast for The New Minister company. Rehearsals commence Sept. 9.

F. N. Challoupe has signed for the leading comedy role in The Girl of the Mountains.

IN CHICAGO PLAYHOUSES

Hammerstein's Opera House Plans—Stock Theatres Growing—Innovation at the People's—The Girl from the U. S. A.—The House of a Thousand Candles—Other Notes.

CHICAGO, Aug. 30.—Mr. Hammerstein of New York seems to be still looking over the Chicago field astrally. He is not here in the flesh, but his thoughts are, evidently, for the new Grand Opera House plan is kept alive with occasional reports in the daily papers that he has secured options on sites. Two of these were recently mentioned by O. L. Hall, of the *Evening Journal*. One was at or near Sixteenth Street and Michigan Avenue on the South Side, and the other was near the Bush Temple Theatre, on the North Side, at Chicago Avenue and North Clark Street. Some time ago it was "reported" that the site would be in the old mansion district near Rush and Ohio streets, and that a certain block of land on which a mansion of one of the first families stands would be used for a big and beautiful opera house. All Mr. Hammerstein wants is that Chicago furnish the money by buying the bonds or mortgage. Meantime Chicago will have to be as contented as possible with the prospect of four weeks of grand opera next Spring instead of two.

Steadily the stock theatres grow in number, and with the opening of the College, the Marlowe and the Bush Temple this week all the dramatic stocks will have started their seasons. The Bush Temple Theatre will open next Saturday night with Zaza, which was substituted for Strongheart by Manager Charles P. Elliott. The leading woman at the Bush Temple, Marie Pavey, has never been seen in Chicago, in stock at least, and her debut here in the part of Zaza will certainly be a test of her ability. If she "makes good" also in When We Were Twenty-one, which will follow Zaza at the Bush, success in her first stock engagement in Chicago ought to be assured.

The musical stocks of Chicago are notable for their scarcity just now. Only one, at the Princess in The Goddess of Liberty, is now in evidence. The Whitney, where Mabel Hite, John Slavin and Otis Harlan have amused thousands in recent seasons, is dark and dismal in back of a mass of building material for the new skyscraper in place of the Victoria Hotel. Only lately the rubbish of a building on the other side of the Whitney was cleared away. To add to the seclusion, Michigan Avenue is all torn up where the patrons of the Whitney from the Illinois Central suburban would have to cross. This same street improvement has caused the Studebaker to be entered via a bridge over a deep excavation. Into this excavation a woman autoist backed her new $2,500 electric brougham, giving Manager E. J. Sullivan and others at the Studebaker a chance to render first aid to the injured. The unfortunate woman has since died, and her friends in the machine with her are still in the hospital.

When the La Salle reopens the litigation for the lease is still undecided, and the new Cort Theatre is ready, Chicago will have three musical stocks—the same as last year in number. Nothing is emanating from the silent roll tops of the Whitney about the new season.

The Circus Man, with Maclyn Arbuckle as the star, was produced at McVicker's Saturday night with evidences of success. A further account of the play and its reception will be given next week. Edward Cooke has succeeded in arousing public interest so thoroughly that large audiences on and after the opening night are assured.

From the exceedingly large attendance at the People's all last week, the first of the new season, it appears that the neighborhood theatre has become just as much a fixture in Chicago as the perennial stocks of Brooklyn. Serried ranks of shirt waists filled the house at the matinees and observers were puzzled at first by seeing that the shirt waists, rats, banks and pompadours extended on over from the first row into the orchestra inclosure. A trombone sticking over a woman's shoulder soon led to the discovery that Manager Marvin had installed an orchestra of women. They looked charming in uniform gowns of cream color with trimmings of black. The sleeves were elbow length and tucked from there to the shoulder. Upon each tuck on the upper side of the sleeve was a black velvet button. The necks, slightly V, were trimmed with a band of black passementerie, while the hair of each musician, coiffed in one of the latest modes, was bound by a filet of cream overlaid with jet.

Clyde Fitch's The Cowboy and the Lady was the opening bill at the People's and maintained its reputation for popularity in stock. Helaine Hadley, the new leading woman, was rather nervous the opening night, being on trial after the several seasons of Marie Nelson's uninterrupted success, but later in the week she was easier and won her way rapidly in the affections of the patrons. Her good looks, her agreeable personality, lack of mannerisms and her natural, able way of acting were so many predictions of a pleasant experience at the People's this season. Boyd Nolan, the new leading man, also made a very good impression with a manly appearance, a natural manner and plenty of strength when needed. His Cowboy seemed to please the audience entirely. Isabelle Randolph played Midge in her ingratiating manner, and Maud Cleveland was a hit as the dance hall pianist. Jay Quigley, in his element as the district attorney, was almost equally successful, and Thomas Swift, for a light comedian, made a surprisingly strong and definite character of the Indian, Quickfoot. Robert Brister was noticeably good as Bill Ranson, and Robert Gleckler was a typical heavy. Edgar Murray was good as Pete, and Harry Dee Dewey as Joe.

There is a sly rumor that Shakespeare may invade Halsted Street in the near future with Romeo and Juliet.

Mary Enos joined the Klimt Players at the Academy last week and is making her first appearance this week in The Village Postmaster.

Albert Morrison returns to the College as leading man. His engagement there last season made him a valuable head of the company, and Manager Marvin appreciated the fact rightly. Marie Nelson is sure to continue the popularity of her many seasons at the People's in her new position as leading woman of the College. Farrell McKnight, a clever young player; Blanche Crozier, Camille D'Arcy, Catherine Padden, all of last season's stock, remain, making an exceedingly capable company. Freda Marshall, Bertram Bates, Charles D. Brown, Lillian Westner, Daniel Reed and Raymund Walburn are in the company. The season opens to-night with Clothes.

Frederick Julian, who has played many seasons in stock at the Marlowe for Manager Marvin, has been promoted to stage director at that theatre for this season.

Henrietta Crosman began an engagement last night at Powers' in Sham, and the Olympic reopened yesterday with the musical comedy, The Queen of the Moulin Rouge. The Climax, transferred to the Chicago Opera House, opened that theatre for the season last night, and the Globe, formerly the International but now a melodrama house, opened with Broadway After Dark. The new season of Wildfire, with Will Archie as the star, began last night with a two weeks' booking at the Great Northern.

June Mathis, who will have the leading woman part in Going Some, the Paul Armstrong-Rex Beach comedy which will follow The Beauty Spot at the Garrick next week, has not worn long dresses very long. She was here a few seasons ago in an exceedingly juvenile part. She was Peggy in Brewster's Millions last season. Miss Mathis is one of the brightest as well as youngest of the Shubert leading woman. She is the daughter of W. D. Mathis, a prominent business man of Salt Lake City, who is justly proud of her rapid advance in her profession.

Frederick Bernard has been engaged to play the business man, Sears, in The Girl Question, the part created by Arthur Sanders.

If the Singer interests get the La Salle another musical comedy by Adams, Hough and Howard will be the attraction. It will be called The Flirting Princess. The date of production has been set for Oct. 4.

If the report that the Shuberts have decided on young women instead of young men for ushers is true, Manager Herbert Duce, of the Garrick, will have to hold a convention of applicants in the theatre.

James Kyle MacCurdy, an unusually careful and capable character, is at the Bijou this week at the head of The Yankee Doodle Detective company.

E. W. Griffiths, for eight seasons on the staff of the Rowland-Clifford attractions, died suddenly on Aug. 17 at Omaha of heart trouble brought on by the excessively hot weather. He had just left Chicago as manager of The Cowboy and the Thief company. The burial took place at Cloverdale, Ind. He left an invalid wife.

David Seymour, manager, songwriter and producer, has been engaged as manager of The Girl Question, Eastern company, this season. The tour will begin at St. Louis next Sunday.

Percy Hammond, whose contributions to the *Evening Post* as dramatic editor and critic, have been most interesting and valuable, has left the *Post* and joined the editorial staff of the *Tribune*, where he will continue the dramatic work for which he is so well equipped. One of Mr. Hammond's farewell news items was that Messrs. Adams and Hough had quit writing musical comedies and begun a play.

Dope, the one-act play by Chicago's socialist author of A Little Brother of the Rich, may be seen in vaudeville this season. The little glimpse of the cocaine fiends at home is to be given a trial in Milwaukee this week.

Harry Scott, a young Chicago producer, has an exceedingly catchy mixture of music and drama in The Girl from the U. S. A., which was at the Bijou last week. It is interesting and lively from beginning to end. Nadyne Shannon in the title-role is bright, natural and exceptionally clever. She was a great favorite with the big audience, as evidenced by frequent vigorous applause for her efforts. David Nowlin was almost as successful in the comedy of the newspaper man and in his specialties. The book of the piece is by Eunice Fitch and Harry Scott, and the music and lyrics by I. L. Lasalle and David Nowlin. The attendance was large all week.

Babes in Toyland, with Victor Herbert's fine music and most of Glen MacDonough's book, was a popular bill at the Great Northern last week. Ignacio Martinetti played Allen characteristically with success. Dot Quinette, very young, sweet and pretty, pleased the audience especially well, and compared well with Mabel Barrison. She and Gus Pixley made a big hit of "Nursery Days." Mary Maletesta, a Chicagoan, was a pleasing Mary.

The Colonial will reopen next Sunday with Raymond Hitchcock in The Man Who Owned Broadway. The play is by George Cohan. In the company are Flora Zabelle, Stanley Forde and Scott Welch and others.

Walter Jones, the comedian, who recently died in Chicago, will return to the city in Going Some at the Garrick next week.

Elsie Janis and The Fair Co-Ed will remain at the Studebaker for a number of weeks, beginning to-night. On the length of this engagement depends the date of the production of George Ade's The Old Town, with Montgomery and Stone, at the Studebaker.

The House of a Thousand Candles, W. T. Gaskill's production, proved a strong bill at the National Theatre last week. The audiences were vigorously enthusiastic over the play, and in particular over Hugo Koch as Bates the butler, who had mannerisms and a decided appetite for the center of the stage, but nevertheless gave a clever performance. J. T. Comerford was exceptionally good as John Glenarm and J. C. Livingston as the grandson. Louise Glaum was good as Gladys. The play was well staged.

The Klimt Players at the Academy gave an excellent performance of The Belle of Richmond last week. They are showing their versatility this week in an entirely different production, The Village Postmaster. Mr. Klimt is steadily improving the stock and the productions, and is planning some bills which will focus more attention on the Academy than it had had for years.

The bills this week: Garrick, The Beauty Spot; Grand Opera House, A Gentleman from Mississippi; McVicker's, Maclyn Arbuckle in The Circus Man; Chicago Opera House, The Climax; Powers', Henrietta Crosman in Sham; Great Northern, Wildfire, with Will Archie; Illinois, The Traveling Salesman; Studebaker, Elsie Janis in The Fair Co-Ed; College Theatre, Clothes; Bush Temple, Zaza; People's, Under Two Flags; Marlowe, The Cowboy and the Lady; National, The Isle of Spice; Academy, The Village Postmaster; Bijou, The Yankee Doodle Detective.

Frank O. Ireson, the veteran actor of old Yankee character parts, who knows the bean consumers of the Bay State from long association, is being featured in a Yankee star part play this season. It is rumored that he has been married or is to be, and will soon be seen in a new play as blustering, spread-eagle Colonel Blizzard of Dakoty.

OTIS COLBURN.

ST. LOUIS.

A New Camille—The Geisha—Imperial Opens—Notes.

ST. LOUIS, Aug. 30.—Frank Moulan returned to Delmar last week in The Geisha. The production was very well sung to first-rate houses. Thanks to the author who built the two parts, Mr. Moulan as Wun-Hi was much less to the fore than Ann Tasker as O Mimson San. Miss Tasker is gifted wonderfully in voice, person and personality, and fairly so in dramatic talent. A veteran star might find grace easy in sharing honors generously with one so plainly marked for future prominence as is the singer of "A Geisha's Life" and "The Jewel of Asia." Moulan made the utmost of Wun-Hi, pleasing his audience immensely whenever he appeared. William G. Stewart, who last week managed the company, sang well, as usual, as the sailor. Dorothy Webb added much to her staunch support as a geisha girl. Mr. Metes to as the Baron and Miss Croft as the Midshipman, were good. The entire company bespoke ability and careful handling.

Countess Venturial opened her second week at Suburban in an unconventional version of Camille. Physically and temperament all, the Countess is a wonderful Camille. She presented a new portrayal of the role, that of a brooding invalid victim of vagaries, mad for self-sacrifice. She scored heavily in the big scene with Armand's father. George S. Spencer made a good Armand Duval along conventional lines. Harry Fenwick did strong work as M. Duval. King Baggott was an impressive Count de Varville. Cora Witherspoon as Nanine, Angela McCauli as Nichette, and Alice Gale as Prudence especially were notable for good work. Scenically, the ancient favorite was pleasing.

The Imperial opened last week with a thrilling melodrama, The Eye Witness, which is very much the usual thing in plot, but having some really wonderful scenic effects. The elaborate jackknife bridge scene, the railroad wreck scene, and the cyclone were highly realistic. R. C. Knorr played well in the part of George Lamont, chief villain.

Havlin's Theatre offered The Montana Limited, a thrilling melodrama, centreing about a train robbery, which the villain committed, and his heroic brother assumed the responsibility to be saved at last by the villain's confession. Scenic effects are notable in the bigger scenes. Ezra C. Walck, the good brother, Bonnie May, and Gretchen Sherman were good.

This week's bills: Delmar, Frank Moulan in The Wizard of the Nile; Suburban, Countess Venturini in Jenny; Imperial, Shadowed by Three; American, House of a Thousand Candles; Havlin's, Sold Into Slavery.

Through her attorneys, Senator Gardner and R. A. McLaran, Grace Van Studdiford, who played at Delmar weeks of 8 and 15, filed suit for divorce from Charles Van Studdiford on the formal charge of desertion. Mr. Van Studdiford, now a traveling salesman, has stated that he will not oppose the suit, but is determined to repair former mistakes and win back his wife. Relations between Mr. and Mrs. Van Studdiford seem those of persons considerate of the best good of each.

Carl Hardn, the Delmar tenor, will this season be leading man with Grace Van Studdiford in The Golden Butterfly.

The Pure Milk and Free Ice Carnival held Friday, 20, at League Park, had some revel features. Ethel Weir, of the Delmar Opera company, made an ascension in John Berry's balloon. A one-inning baseball game played by girls from the American and Suburban and umpired by Sol. Oppenheimer, Suburban's manager, ended discreetly in a score of 5 to 5.

Songs were contributed by Ann Tasker, Beraice Mershon, Dorothy Webb, and Frank Moulan, of the Delmar company.

George Abeles, star of the one-act drama, Self-Defense, at the Columbia, and erstwhile star of Brewster's Millions, has vindicated himself of the charge of inability to portray roles demanding other than light comedy talent. The tremendous strain of pantomime is a severe test, according to Abeles.

PITTSBURGH.

Opening Theatres Offer Pleasing Attractions—Gossip of the Stags.

PITTSBURGH, Aug. 30.—To-night was the commencement of what promises to be a lively war between the Nixon and the Alvin, both houses booking first-class attractions, the former under Klaw and Erlanger's direction and the latter playing the Shubert and Liebler pieces, and the Alvin's opening to-night was very auspicious. According to many road managers this house was always considered as one of the really few handsome theatres in this country, and, moreover, the most comfortable and commodious, especially behind the curtain line. Harry Davis is now his own manager, not merely in name, but in deed, which places him in a very unique position in these days of theatrical warfare, and his edicts must be obeyed, relative to this playhouse, in every respect. Under the personal supervision of Resident Manager W. B. ("Bert") Merrill, whose indefatigable efforts and capability are well known, the entire house has been thoroughly renovated and is now more beautiful and comfortable than heretofore. Manager Davis is to be congratulated upon securing the efficient and popular treasurer of the Bijou for many years, William ("Billy") M. Gardner, as his treasurer, a position which he occupied at this house years ago. Marcelle, with Louise Gunning and Jess Dandy, is the opening bill, and will be followed by Dockstader's Minstrels and a strong line of attractions.

The Nixon offers a strong and interesting play, Via Wireless, which pleased a large audience to-night, and is presented by a large and capable company, and the scenic equipment is elaborate and realistic. Underlined are Cohan and Harris' Minstrels, Paid in Full, William Gillette, Little Nemo, and Robert Mantell.

Blaney's Empire, which is situated in the East End, began its season to-day with The Creole Slave's Revenge, and the plays which have heretofore been booked at the Bijou, now the Lyceum, will be seen at this house this season and will likely prove profitable. John Zimmerman, who is well known and whose home is in this city, will continue as resident manager. The Gambler of the West for the coming week.

Girls from Happyland, with Billy W. Watson, is the bill at the Gayety, which held its customary large audience to-day. The Great Golden Troupe is the feature of the olio. The Regis-Sautley company follows.

Harry Williams' Academy offered its usual large audience to-day the Merry Maidens, with Sam Rice at the head of the company, and presented two extravaganzas and an olio bill.

The Pittsburgh Exposition will open on Wednesday night with several new features, and the Russian Symphony Orchestra, Modest Altschuler director, will hold forth in the Music Hall.

The New Kenyon Theatre, a very short distance across the Sixth Street Bridge, on the North Side, formerly Allegheny, will have its inaugural on next Monday afternoon, under the direction of the Miltenthal Brothers, and will present vaudeville through the booking of William Morris, Inc. It is a pretty, well appointed, fireproof playhouse with a seating capacity of 1400, and is the first and only theatre ever built on the North Side. Night prices will be from fifteen cents to a dollar, and matinees fifteen to fifty cents.

The Lyceum, formerly the Bijou, will present a most inviting appearance when it commences its season on next Monday. It is virtually a new theatre inside the walls, and is very handsome and has a very large seating capacity. It was announced that Brewster's Millions would be the first attraction, but it has been changed to School Days.

The Duquesne is still undergoing its transformation, and its policy is not yet announced.

Frederic Thompson, whose play, Via Wireless, is at the Nixon, is spending a few days in the city.

ALBERT S. L. HEWES.

TORONTO.

New Season Promises Plenty of Entertainment—Prospects at the Royal Alexandra.

Manager Lawrence Solman, of the Royal Alexandra, promises Torontonians that this house will be open to their pleasure Aug. 30, and has booked as the opening attraction Eddie Foy in Mr. Hamlet of Broadway, a comedy which promises to be a scream from beginning to end. That the Royal is destined to a prosperous theatrical future, under Mr. Solman's careful and judicious management, is a prediction which is firmly backed by the fact that the following plays have already been booked: Mary Manning, John Mason, Going Some, The Motor Girl, Eleanor Robson in The Dawn of a To-morrow, John Slavin, The Blue Mouse, Lois Glaser, Wilton Lackaye in The Battle, Billy Forbes Robertson, The Girl in Waiting, The Witching Hour, Julia Marlowe, A Lucky Fool, Viola Allen in The White Sister, William Hodge in The Man from Home, Marguerite Clark, The Wolf, by Eugene Walters, Jefferson de Angelis in The Beauty Spot, Dustin Farnum in Cameo Kirby, Kara Kendall in The Vinegar Buyer, Madge Carr Cook in a new play, James T. Powers in Havana, Charles Cherry, George Fawcett in The Great John Ganton, Mlle. Mlaphiet, Madame Nazimova, The Head of the House, Mrs. Wiggs of the Cabbage Patch, Blanche Ring in The Yankee Girl, Lew Fields, The Midnight Sons, Marietta Olly, Madame Kalich, E. H. Sothern, Marcelle, Maxine Elliott, Walker Whiteside in The Melting Pot, Sam Bernard, Girls, The Manicure Girl, Bertha Galland, A Little Brother of the Rich, The Squaw Man, and a number of first class other attractions not yet ready for announcement. The theatre has been refitted and decorated and presents a truly inviting appearance.

The Princess Theatre will also open its doors to the theatregoing public 30, with the extra fine attraction, Victor Moore in The Talk of New York. Interspersed with many good song hits the play is sure to draw the big houses during Exhibition Week.

Manager Cowan is on the spot with the goods for opening week 23-30, having tickled the public's funny spot with George Primrose and his funny minstrels, delighting old and young. Estimating from the attendance the Grand Opera House will do good business the coming season.

C. ERELL IRONSIDE.

THE STAGE IN BOSTON

Houses Ready to Open—John Craig's Company—Last Week of Morison's Stock—Melodrama at the Grand—Benton's Gossip.

BOSTON, Aug. 30.—This is the last week of the Summer vacation in Boston, and although two houses open before the close of the week, it will not be until next Monday when all the theatres in the city will be open and in full operation for the new dramatic year.

The Castle Square was the one which resumed its offerings to-night after a long vacation, and the place was packed, showing the great popularity which John Craig and his associates in his stock company have won in the single year that they have held this house. Clothes was the play, and as it had never been given here it served as a double novelty. There was a great demonstration in honor of all the leading favorites in the company, especially for Mr. Craig and Mary Young. Mr. Craig has an especially well chosen organization this year. Among those who are with him are Donald Mack, Theodore Friebus, George Russell, Wilfred Young, Bert Young, Al. Roberts, Gertrude Binley, Mabel Colcord, and Kate Ryan.

The Park will be the next to fall into line, opening on Sept. 2 with Emmett Corrigan in Keegan's Pal.

Lindsay Morison has again found Quincy Adams Sawyer so successful that he could not end the run of this rural comedy, for business is tremendous here, by all odds, the greatest of the whole Summer season, and therefore he will continue it through, finishing with the two holiday performances of Labor Day. When the vaudeville policy is resumed on Sept. 13 the name Orpheum will be no more and the place will be called the American Music Hall, the fourth title that it had had since made into a theatre.

At the Bowdoin Square the third resident stock company in town continue its uninterrupted season with the presentation of The Diamond King, which has been given here before by combinations. Frederick Van Rensselaer plays the title-role, and Sadie Hilton divides the honors with him as the heroine. The remainder of the cast is made up by the stock company.

Another thriller of the Owen Davis stamp holds the stage of the Grand Opera House. This time it is The Convict's Sweetheart, which works new changes upon the theme of the escaped convict and love. Manager A. H. Woods has been especially prominent in the offerings at this house thus far.

There was some speculation as to what the opening attraction at the Tremont would be, as the announcement was not made for some time, but the secret is now out, and on Labor Day that house will reopen with Louis Mann in The Man Who Stood Still. The same day will see Robert Edeson in The Noble Spaniard at the Hollis, Ward and Vokes in The Partners at the Globe and The Gay Hussars at the Boston. Although the date is not yet announced, it would not be surprising to see Sam Bernard at the Majestic Theatre in his new piece, The Girl and the Wizard. With the Majestic every house in the city will be open for the new season.

The latest announcement for the new Back Bay Opera house is that Louise Homer will be in the initial cast of La Giocanda. If they get in all whom they have announced for the opening bill they will have to have Boston Common to hold all the performers. Madame Homer is now spending her Summer vacation at Craigville on Cape Cod.

Marcella Craft, the California soprano, will not be at the Back Bay Opera House after all, as the negotiations fell through.

On the Eve is to be the second attraction at the Hollis, and will be presented here before it is seen in New York.

Miriam O'Leary Collins, who retired from the stage when she married, is coming back with a sketch and probably will appear in vaudeville at Keith's. She was the best-liked of all the soubrettes in the old stock company at the historic Boston Museum.

Paul Wilstach is to be in town when his play, Keegan's Pal, is given at the Park. It will be his first visit since he was here with the late Richard Mansfield.

Boston, 1915, will give a civic exhibition in all the varying phases of city life, and will show at the old Art Museum what has been done and what ought to be done. In the field of amusement it is noticeable that the exhibits are along the lines of marionettes, moving pictures, lectures, music and special entertainments. Where are the theatres?

Leonora Bradley has closed her Summer home and gone to Columbus and Indianapolis, and will return here later.

E. Marie Sinclair, who is at Newcastle, N. H., gave a luncheon for Lila Blow and others of The Rejuvenation of Aunt Mary company.

Children from the Dorothea Dix Home went up to Bethlehem, N. H., a few nights ago, so as to give one of their entertainments at the Agassis House.

Mrs. Mary A. Atkinson, mother of Charles F. Atkinson, the theatrical manager, died at Bradford last week and was buried from her home in Brookline. For years Mrs. Atkinson's restaurant was one of the landmarks in Newspaper Row, and she was a familiar figure to Bostonians as she presided over its destinies.

Byron Chandler and his wife were in town last week on an auto trip, and they also went to Manchester-by-the-Sea, where they stopped at the Masconomo House.

There has been a continuation of the labor troubles in regard to the plasterers at the new opera house, and one day last week there was a wild rumor of a riot there. This was unfounded. A number of conferences were held but the settlement was not reached, no more than was done in the sign writers' strike. Eleven plasterers were arrested and fined $5 apiece last week for working on Sunday.

Linn Boyd Porter, the novelist, father of Mrs. Robert Edeson, returned from his European travels on the *Oymric* last week.

The members of the stock company at the Castle Square had an especially pleasant rehearsal one day last week, for they went down to Marblehead and had it at the Summer home of John Craig and Mary Young.

Edith Shepard and Faith Rogers, two girls from Cleveland, who have been studying for opera in Berlin, came back to Boston last week on the *Menomines* from Antwerp.

The Leyland liner *Canadian* has been selected for making a trip to New Orleans to take the 150 members of an opera company there.

Bristow Draper, the son of Governor Draper, and his wife, who was Queenie Sanford, came to Boston last week to wish bon voyage to Mr. Draper and his daughters as they sailed for Europe.

JAY BENTON.

WASHINGTON.

Columbian Players Close—Improvements at the National—Gossip.

WASHINGTON, Aug. 30.—The stock season of seventeen weeks of the Columbian Players finished Saturday night, the bill being The Girl from the Circus. A crowded house, enthusiastic greetings, flowers and individual speeches made brilliant the farewell occasion, a closing that was a memorable one in the history of the Columbia Theatre, ending a record breaking season of fifty-one consecutive weeks. Previous to the reopening of the house, Sept. 13, many improvements will be made, which will include the laying of an entire new stage. Following Al. H. Wilson's opening week in Mets in Ireland, Edith Taliaferro will appear in Polly of the Circus.

The National Theatre opens for the season Sept. 20 with George M. Cohan in The Yankee Prince. During the vacation period the plans approved by Manager William H. Rapley in the rehabilitation and redecoration of the house have been fully carried out. The design in fresco and decorative painting is of a character strikingly handsome in outline and finish, the controlling tints being old rose and marbleized green. For better sanitation a heavy cork linoleum takes the place of carpets covering the foyer and aisles. The installation of a new vacuum cleaning plant is one of the improvements. The stage electrical equipment has been thoroughly modernized, so that the footlights have been doubled in power, with other additions of note behind the curtain line for the comfort, convenience and welfare of visiting players.

Langdon McCormick's popular melodrama, Wanted by the Police, has an excellent opening at the Academy of Music, where the play meets with strong favor. Harold Vosburgh again gives an impressive interpretation of the character of Billy West, supported by a company of talented ability. Next week, Barney Gilmore in The Irish Detective.

Frederic A. Thomson, the stage director of the Columbia Players, if successful in securing his release from a Shubert contract for the coming season, will star in A Poor Relation, under the management of Frederick G. Berger.

Carl H. Smith, leader of the Columbia Theatre Orchestra, will enjoy a well earned rest at Asbury Park, N. J., for the next fortnight.

Lyman H. Howe's illustrated picture travels crowded the Columbia Theatre Sunday night, when a new programme of great interest was displayed, which included an automobile race from Nice to Monte Carlo, the flower fete in the Bois de Boulogne, Paris, Australian sports and industries, the grave of a warship, Paris firemen in training, the Kings and Queens of England and Italy on an Italian warship, a panorama of the River Meuse, Belgium, a microscopic study in bee life, ski jumping at Chamouni, and many comedy pictures.

Sam Drane, the Washington comedian, has been engaged by Lew Fields for his new review.

JOHN T. WARDE.

BALTIMORE.

Auditorium Improvements—Melodrama Opens the Season.

BALTIMORE, Aug. 30.—During his final week at Ford's Lyman H. Howe repeats by request many of his most popular moving pictures, including Italian Cavalry Men, A Runaway Train and Through the Alps. The attendance continues to be as large as ever. Al. H. Wilson in his new musical play, Mets in Ireland, will follow. Sept. 13 Joseph H. Weber will present the modern comedy by Edward Locke entitled The Climax.

At the Academy the week's bill includes Eleanore Delmore, Woods and Green, the Andrews Abbott company, the Great Toku Kishi, and moving pictures.

The sensational drama at the Holliday Street is The Queen of the Outlaws' Camp. Wanted by the Police will follow.

The Shuberts announce a splendid list of attractions for the Auditorium this season. The theatre is being thoroughly overhauled and in a large measure remodeled. In its new dress it will be one of the most attractive playhouses in the city.

HAROLD RUTLEDGE.

SPOKANE.

Charles York Says New Season Will Be a "Hummer"—Some Coming Events.

Spokane Theatre, of which Charles W. York, formerly of Los Angeles, has been appointed manager, opened the new season with The Time, the Place and the Girl Aug. 29, playing a full week, which will also be the time for co., playing here in the future. The house has been renovated.

A Gentleman from Mississippi opened the season at the Auditorium Theatre 29, under the management of Harry C. Hayward. This house plays only first class attractions.

Spokane Lodge, T. M. A., entertained its members and visiting professionals at a midnight dance at Liberty Lake, seventeen miles east of Spokane, 30, 31. The party was carried to the resort in special trains leaving at 11.30 and returning at 7 o'clock the following morning. In addition to a programme of vaudeville numbers by talent from the local houses, there was a dance, supper, bathing and launch rides. Graham's Orchestra of twenty pieces furnished the music. The Committee of Arrangements was composed of Ray Hollinger, S. H. Metcalf, Roy Gilpin, and C. P. Graham, assisted by Charles Wolf, secretary of the Spokane & Inland Empire Electric Railway System. More than 300 men and women were in attendance and all had a jolly time.

The Spokane Chamber of Commerce is making elaborate preparations for the entertainment of President Taft during his stay in Spokane on 28, on his transcontinental tour. It is expected the President will deliver an address in Review Square, overlooking the Spokane Falls, where an amphitheatre with a seating capacity for 4,000 will be erected. Arrangements are being made to accommodate 50,000 persons. The Chamber of Commerce will entertain the President and his party at breakfast and luncheon in the Hall of the Doges, after which the officers will accompany them to Hayden Lake, Idaho, where a real Western dinner will be served at Rosants Tavern, in the heart of the Coeur d'Alene National forest reserve.

Charles W. York, who has been identified with the Northwestern Theatrical Association since its founding, has taken charge as manager of the Spokane Theatre. He said: "The coming theatrical and opera season will be a 'hummer.' Every effort will be made by our house to please its patrons, as it has done in the past. The good people of Spokane who have given me such an enthusiastic welcome have won me already. Spokane's reputation as a theatre town is well established, and bookings will be a comparatively easy matter."

Walton College, of Spokane, has secured for the third evening of its lyceum course, Wilhelm Heinrich, soloist in the choir of the late Rev. Dr. Edward Everett Hale's church. Mr. Heinrich has prepared a programme of song, beginning with the first song ever written, including a selection from the first opera and ending with modern German lieder of Brahms, Richard Strauss, Wagner, and Reger, as well as the masterpieces of Claude Debussy, rendered after the personal direction of the composer. United States Senator "Bob" Taylor, of Tennessee, will lecture here under the auspices of the bureau on Oct. 1.

A. G. Reemer, director of the National Apple Show Band of twenty-five pieces, has signed a contract to play eight hours a day at the Spokane Interstate Fair, 15-20. Mr. Reemer composed the official march, called "The Interstate Fair," which will be played in public the first time on the opening day. The band will also furnish the music for the second National Apple Show in Spokane, Nov. 15-20.

Tim Frawley announces that his option on a local playhouse will be taken up and that he will install a first class stock co. early next Fall.

Mrs. Charles W. York, wife of the manager of the Spokane Theatre, has come to Spokane from Los Angeles and will make her home here.

W. S. McCREA.

KANSAS CITY.

The New Season's Offerings—Almost All New Faces in the Woodward Stock Company.

The opening of the Grand, with The Alaskan Aug. 22 as the initial attraction proved a popular offering, in spite of warm weather. A capacity audience greeted the performers, and business should be big for the week. Richard F. Carroll and Gus Weinburg headed a clever co., which included Detmar Poppen, Lawrence Colver, Jack Rose, Jessie Stoner, Marion Hall, Rita Lockhart, Fairy Plumb, Marcell Scott, and a large and attractive chorus. The stage settings were attractive. Graustark 29-4.

The Pinkey the Pinkerton Girl, held the boards at the Gillies 22-28, playing to a satisfactory week's business. The play is an attractive musical comedy and was well presented. Dare Devil Dan 29-4.

The Lady Buccaneers was the Century offering 22-28, a co. of merit headed by Joseph B. Watson, furnishing good entertainment. The vaudeville numbers were features in themselves. Edmund Hayes in The Umpire 29-4.

The Woodward Stock co. is announced to open its season at the Auditorium 28, presenting for their first week The Wife. In the co. this season will be found many new faces; in fact, only four of last year's organization are retained. The roster includes Louise Carter, Marie Hudson, Mary Milburn, May Desmond, Ethel Elton, Lillian Higgins, Mayme Williams, Wilbur Higby, Frank Dennithorne, John J. McCabe, Erville Alderson, Frederick Wright, Jack Montague, Henry Lotz, Clarence Oliver, Henry Mantell, and Charles Yale. The Adventures of Lady Ursula will be the bill for the second week.

D. KERDY CAMPBELL.

LOUISVILLE.

New Faces Seen at the Buckingham—Macauleys About to Open.

The regular season at Macauley's will open 7 with Al. G. Field's Minstrels. This has been the opening attraction at this house for many years, and is looked forward to with pleasure.

On Aug. 22 the doors of the Buckingham opened for the season, the attraction being Williams' Imperials co. The members of the co. are performers of recognized ability, and there are several faces entirely new to burlesque, among them Helen Almorah, James Fagan, Thomas Merrick, and George Thurston. Others in the co. are George Hers, Clara Raymond, and Corinne de Forest. Business excellent.

Among the visitors of the past week were John Fox, Jr., the author, and his wife, Fritzi Scheff. They were the recipients of much social attention.

CHARLES D. CLARKE.

CINCINNATI.

New Company at the Olympic—Numerous Interesting Openings—Gossip.

CINCINNATI, Aug. 30.—The hottest weather of the Summer had a disastrous effect last week on the attendance at the few theatres that were open. Nevertheless two more were added to the list yesterday, when the Grand began its season with Joe Weber's company in The Climax, and the Standard swung into line with Sam Scribner's production of Oh, You Woman.

In The Climax company at the Grand are Carney P. Christie, John Larabie, Howard Lange and Margaret McKinney. At the Wednesday matinee Rachel Butler, a Cincinnati girl who has won considerable success on the stage, will appear in Miss McKinney's part.

This is the closing week of Lyman H. Howe's pictures at the Lyric.

The Walnut has an old favorite in the return of Beulah Poynter in the dramatization of Lena Rivers.

The King of the Bigamists is the sufficiently descriptive title of this week's melodrama at Heuck's. The production is by A. H. Woods and the play is from the pen of Theodore Kramer.

Ballman's Band is at the Zoo for a single week, to be followed by the Filipino Constabulary Band, which engagement will probably close the Summer season.

It was announced Saturday that the Lyceum will soon be opened with a popular priced stock company, under the management of H. M. Holden, of Chicago.

It will be almost an entirely new stock company that Manager Fish will introduce at the Olympic this Fall. Herschel Mayall and his talented wife, Edna Ellamere, together with Thomas J. Moore, who was with the company a short time last season, will be the only members retained. Edwin H. Curtis is the new stage director, and the character man will be George W. Barbier. Miss Baxter will be the leading woman. Others will be George H. Mulford, Louis Albion, Edwin Evans, John Daley, Carl Metcalf, Frank Matthews, Margaret McDonald, and Carrie Thatcher. The house is now in the hands of a Chicago decorating firm and will be opened probably the second week in September.

The New Robinson has entered upon its regular Winter season, having achieved the distinction, unique in local theatricals, of having been continuously open for a year.

The remains of Louis Bishop Hall, who committed suicide in New York, were interred in Spring Grove Cemetery here last week. He was related to many prominent Cincinnati families and his connection with the old Pike Stock company had made him a wide circle of friends, who mourn his untimely end.

Coburn's Minstrels has succeeded the vaudeville bills at Chester Park and will remain there until Labor Day.

The Hutchinson Musical Comedy company has closed its season at the Lagoon.

Williams' Imperial burlesquers is the attraction for this week at People's, opening with the usual large Sunday attendance.

H. A. SUTTON.

SAN FRANCISCO.

Evelyn Vaughn and Augustus Phillips at the Alcazar—The Week's Attractions.

Paid in Full finished two weeks' engagement at the Van Ness Aug. 22, and Dustin Farnum as Cameo Kirby opened 23. McKee Rankin and May Buckley, both well-known in San Francisco, were in the supporting co.

The Alcazar had a successful two weeks' run of The Squawman, which finished 22, and Evelyn Vaughn returned as leading woman 23, presenting The Lion and the Mouse. Will B. Walling, who intended to retire permanently from the stage and live on his ranch in Napa County, was induced to take part with Miss Vaughn in the new production. Grace Traverse, who was with the Valencia co., will be one of the Alcazar players. Augustus Phillips, the new leading man, and Miss Vaughn will act together for the first time in The Lion and the Mouse.

The Valencia billed John Mason to open Sunday evening, 29, in The Witching Hour. This production was supposed to be at the American, but a quarrel arose between the American management and the Shuberts, and rumor has it that the disagreement was on account of the percentage. Notwithstanding that the Shuberts have taken the Valencia, the American has advertised that John Mason will appear at that theatre at the time it is to open at the Valencia. Legal complications are expected.

Old Heidelberg was successfully given at the American 16-22. The Hills of California, a play by Judson Brusie, opened on matinee, 22, with Frank Bacon playing the lead.

The Girl from Paris ran nicely 16-22. Jack and the Beanstalk was billed to open 23.

Hoff Seeley has returned and telegraphed for Mr. Bacon, the new manager of the Valencia, to report at once. The new season of the Valencia is booked to start Oct. 4.

Fischer has given up the house that he ran for a number of months on Sutter Street, and the same has been taken over by new people, and is to be conducted as a 10 and 20 cent house.

A. T. BARNETT.

INDIANAPOLIS.

Estelle Allen and Beulah Poynter Pleased Park Patrons.

The Princess of Patches was the attraction at the Park Aug. 23-25, with Estelle Allen in the leading role. The story, though not altogether original, was well acted by Miss Allen and a competent co.

Beulah Poynter's version of Lena Rivers occupied the attention of the patrons of the park during the latter half of the week, 26-28. Miss Poynter appeared as Lena, and the cast was practically the same as last season. Vaughn Glaser's St. Elmo 30.

JERSEY CITY.

New Season Is Well Started—Some Personal Mention and Gossip.

The Majestic opens Aug. 28 with Cole and Johnson in The Red Moon, which will hold the boards until 4. The Squaw Man follows 6-11 and then The Lion and the Mouse 13-18.

William Moran returns to the Majestic as advertising agent, a position he has held under Manager Henderson for many years.

Walter J. Loftus has resigned as house manager and returned to his old love, Eight Bells.

WALTER C. SMITH.

THE PHILADELPHIA THEATRES

Opening Attractions of Varied Interest—The Battle—The Shaw-Strauss Novelty—News of the Opening Season.

PHILADELPHIA, Aug. 30.—Three more local theatres open their "regular season" this week: The Grand Opera House, with Eddie Leonard's Minstrels, and the Girard Avenue Theatre, with Emmet Devoy in Dreamland, this evening, and the Adelphi, with Wilton Lackaye in Cleveland Moffett's The Battle, next Saturday evening. Three other houses will follow with their openings the following Monday (Labor Day) afternoon: The Broad, with The Climax; the Walnut, with The Girl from Rector's, and the Chestnut Street Opera House, with The Master-Key, while the Lyric will inaugurate its season of 1909-10 Monday evening with the Whitney Opera company in The Chocolate Soldier, a light opera by George Bernard Shaw and Richard Strauss. The attractions promised are all new to Philadelphia, never having been produced here before. At least two of them came in the nature of a surprise. The Chestnut Street Opera House, for example, had not expected to open until early in October, with Louis Mann in The Man Who Stood Still, while at least two pieces had been named as the "opening attractions" for the Lyric. This shilly-shallying on the part of the managers certainly kept one a-guessing. And it might be mentioned in this connection that the Park has definitely decided to continue as a vaudeville and moving picture house, while the Grand Opera House will not form a link in the chain of the Morris vaudeville theatres, but will continue its policy of last year—that of giving first-class productions at popular prices. The Florist Shop is "expected" to follow The Master-Key at the Chestnut Street Opera House, while the Garrick is "expected" to open its regular season with Lillian Russell in The Widow's Might. I quote "expected," for some of the local managers seem to be aviators, so far as distant bookings are concerned. After a while, I guess, they will know "where they are at."

One announcement that can be made with definiteness is that Marie Dressler will be at Keith's next week. It took a good deal of "persuasion" to induce this gifted artist to consent to the arrangement; but Marie is not adamant, and the "offering" was equal to her personal proportions, and she consented. She is a great favorite here, and will without doubt prove a paying investment.

Just one more week for the principal parks and their season will have been ended. Receipts have not been up to expectations, having been adversely affected by business and weather conditions most of the time. Attractions this week are unchanged—Sousa at Willow Grove, Mortorana at Washington Park and Kendall's First Regiment Band at Woodside.

The Marriage of Kitty was revived by the Orpheum Players at the Chestnut Street Theatre last week, and met with a most cordial reception. Good business was played to all week. The cast was in every particular satisfactory. Leah Winslow gave a most agreeable impersonation of the girl who becomes a baronet's wife in order that he may comply with the provisions of an eccentric will. Charles Balsar met fully the requirements of the part of the baronet. The minor characters were well taken by Helen Desmonde, Edith Walls, Carson Davenport and Joseph Creaghan. This week, Mrs. Temple's Telegram.

The new pictures that Lyman H. Howe is presenting at the Garrick have "caught on," the attending results being large audiences.

Wanted by the Police also seemed to be what the National's clientele wanted. It was a thriller from start to finish. Some of the scenes were realistic in the extreme. The cast, headed by Harold Vosburgh, was generally satisfactory. This week, The Gambler of the West.

JAMES D. SLADE.

SEATTLE.

Ida St. Leon Pleased—Exposition Notes—Paystreak Day Drew Big Attendance.

The attraction at the Moore was Polly of the Circus Aug. 15-21, matinees 19 and 21, which was presented by an excellent co. in a manner that won the enthusiastic applause of audiences averaging good business. The play is very edifying and brings into sharp contrasts the difference between true and false religion. A diversity of incidents and a good selection of varied characters contributed to the interest in the development of the plot. Ida St. Leon in the title role won favor, her delineation being easy and natural. The circus scene in the last act was very realistic. Same attraction 22-28, matinees 26 and 28.

At the Alhambra John Mason and his excellent co. in The Witching Hour 15-26 continues to draw medium and large houses. This is by far the best play dealing with the occult that has yet been presented in this city. The field is comparatively new, and there seems to be a growing demand for such plays.

Ship Ahoy 15-21 at the Grand was presented in a rollicking manner by Ferris Hartman and co. before medium and large houses. Mr. Hartman, Walter De Leon and Walter Catlett scored in their respective roles. Muggins Davies made a charming Mlle. Lulu Lalla, and the other members of the cast rendered adequate support. Same co. in The Toymaker 22-28.

At the Seattle Miss Bunting and co. appeared in a good presentation of Anita, the Singing Girl, 15-21, which drew medium and large houses. Miss Bunting was seen at her best in the title part. In the cast were Janet Loudon, Cora Wells, Marie Van Tassell, Si Cundit, Willis Hall, Noel Travers and others, who contributed to the success of the performances. Same co. in The Girl of the Eagle Ranch 22-28.

Among the interesting exhibits inspected at the Fair were those contained in the Hawaiian Building, the Philippine Building, the Government Building and the California Building. The last named is a complete State exhibit artistically displayed. Among the attractions visited on the Paystreak were the Streets of Cairo, the Arena Theatre, the Spanish Theatre and others of more or less interest. One of the greatest events of the week was Concessionaires' and Paystreak Day 20, which drew an attendance of 43,139. The carnival spirit reigned. Miss Columbia, a pretty Eskimo girl born in this country, was queen of the festival. The total attendance at the Fair passed the 2,000,000 mark on 19.

BENJAMIN P. MESSERVEY.

ST. PAUL.

The Neill Stock Company Made Good Record and Many Friends.

The Neill Stock co. presented Thelma Aug. 15-21 at the Metropolitan, and notwithstanding the extreme weather they were greeted by very satisfactory business. Their production was very pleasing. Miss Chapman in the title-role did well, and was ably assisted by James Neill as Sir Phillip and Jane Houston as Britta. For the week of 22 they presented Salomy Jane. Miss Chapman and Donald Bowles accepted the leads, and both did exceedingly well with their characters. The juvenile numbers are especially well cast. As this is the closing week of their engagement, the entire co. are recipients of many favors. They have made a good many friends during stay, and will always find a hearty welcome should they return. They have presented a better class of plays than was ever before offered by a Summer stock co. here.

The Star opened its season 15, with Edmond Hayes in The Umpire. The Star Show Girls 22. The Washington Society Girls 29-4.

The Neill Stock co. is considering the Princess Theatre of Minneapolis as a permanent home for the coming season.

The Grand, with the old standby, In Old Kentucky, 29.

HARRY O. WILLIAMS.

NEW ORLEANS.

Nine Theatres to Compete for Business—The Spooner Stock Company at the Lyric.

The managers of the local theatres here are very busy preparatory to the opening of their respective houses, and the season promises to be an unprecedented one in a competitive sense, when the number of theatres doing business are considered. The theatres are: The Tulane, Crescent, American Music Hall, Orpheum, Dauphine, French Opera House, Lyric, the Shubert and Winter Garden, with approximately from ten to fifteen moving picture ventures.

The Lyric began its season Aug. 23, with the Spooner Stock co. presenting Mrs. Temple's Telegram. Edna May Spooner and Frank H. Larue appeared in the principal roles, and will play leads during the season. Both are competent and much is expected of them during the engagement. The balance of the cast consisted of Arthur Evers, Henry B. Toomer, J. C. Remington, J. H. Huntley, Mary Gibbs Spooner, Eleanor Wisdom and Nan Hewins, and were all intelligent and effective in their work. The Three of Us 30-6.

The Dauphine Stock co. opened the Dauphine Theatre 29 with The Man on the Box as the drawing card. Walter S. Baldwin will manage the co.

M. Lavolle, this season's manager of the French Opera House, has practically completed the personnel of his co., which will appear at this theatre about the middle of November.

The Shubert will continue to be a moving picture venture, likewise the Winter Garden.

J. M. QUINTERO.

SPRINGFIELD, MASS.

Grace Filkins Pleased in an American Widow—Other Attractions.

The Court Square saw another premiere Aug. 26, when Manager Harris brought his new comedy, An American Widow, for a three nights' engagement, and made a hit with it. Kellett Chambers has written a very bright play and Grace Filkins, who has the leading role, does the best thing she has ever done as Betsy Killigrew. Frederick Perry as the temporary husband and Thomas Thorne as a vapid Englishman were prominent in the cast. Joseph Adelman, Maggie Fielding, Grant Mitchell, Harriet Davis, and John Flood all did good work. The author, Mr. Chambers, Edgar Selwyn, the Harrisses, and other theatrical people were at the opening. A recent booking is Louis Mann in The Man Who Stood Still 5, 4. Other September bookings are The Right of Way 6. Cecil Spooner 7. Graustark 9. Lillian Russell 10, 11. Via Wireless 13, 14. Rose Stahl in The Circus Lady 15, 16. The Candy Shop 17. The Merry Widow 24, 25. The Round Up 27-Oct. 2.

Poli's Stock co. showed Springfield for the first time The House of a Thousand Candles 23-28 and pleased large audiences. Brandon Evans did one of his best bits of work as John Glenarm, and Harry Ingram as Bates and Eugenie Hayden as Marian Devereaux were excellent. Richard L. Allen is proving his worth in character work, his Frenchman of Before and After and his Irishman of this play being breezy bits of comedy. Divorcons week 30-4.

The Rialto Rounders open the Gilmore 30.

EDWIN DWIGHT.

NEW YORK THEATRES.

New York Theatres or Attractions Under the Direction of Sam S. & Lee Shubert, Inc.

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Tel. 3485 Murray Hill. Eve. 8:15 Mat. Wed. & Sat. 2:15. Wed. Mat., best seats $1.50.
B. C. Whitney presents the Musical Farcicality,
A BROKEN IDOL
— WITH —
OTIS HARLAN
Extra Matinee Labor Day

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SUMMER PRODUCTION
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THE RINGMASTER
An American Play of To-Day
By OLIVE PORTER
A Lesson of Love and Finance.

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A Tittering, Toothsome Success!
BILLY
By GEORGE CAMERON
THE FUNNIEST FARCE IN NEW YORK
Extra Matinee Labor Day.

NEWARK.

Season is in Full Swing Here—Words of Praise for many.

The Aborn Opera co. began the thirteenth week of its engagement at the Olympic Park, with a revival of The Fortune Teller. Most of the cast this season were in the opera last year, and repeated their successes. Blanche Morrison again captivated the audiences, and sang with the same ease and grace as she always has in past productions. Robert Leit, who succeeded James Mellbern as Fresco, was brimming full of comedy. George Sheilds reappeared as Sandor, Phil Branson as Count Berezowski, and Phil Pein as the Jeweler. Fritzi von Busing as Mlle. Pom-Pom. The chorus sang and acted in the usual good manner. The Beggar Student Aug. 30, with the Aborn favorites in the cast.

Pat White and His Gaiety Girls packed Miner's Empire Theatre 23-29. Tiger Lillies 30.

The Columbia Theatre opened the regular season 23 with The Gambler of the West to great crowds. A splendid cast, which included Eugenie Besserer, George L. Kennedy, Ralph Ash, Charles F. Keane, Ben Bruce, Pollie Holmes, and Madeline Clark.

The Newark Theatre will open the season 6 with Paid in Full, to be followed by Jos. Weber's co. in The Merry Widow and The Devil.

Al. Reeves' Beauty Show drew excellent houses at Waldman's Opera House 23-29. Robie's Knickerbockers 30.

Manager Mumford offered a fine programme at the Arcade Theatre 23-29.

GEORGE S. APPLEGATE.

NEW YORK THEATRES.

BELASCO Theatre. West 42d St. Evgs. 8:15. Mats. Wed. & Sat. 2:15.
DAVID BELASCO presents
The Merry Comedy in 3 Acts
Is Matrimony a Failure?
Say you were to wake up some morning to discover that your wife wasn't really your wife at all.
What would you do?
By Leo Ditrichstein, adapted from "Die Thür ins Freie," Blumenthal & Kadelburg's
REIGNING VIENNA & BERLIN SUCCESS

HACKETT Theatre. 42d W. of B'dway. Tel. 44 Bryant. Evgs. 8:20. Mats. Thurs. and Sat. and Labor Day, 2:20.
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HENRY B. HARRIS presents
Such a Little Queen
CHANNING POLLOCK'S NEW COMEDY.

LIBERTY Theatre, 42d St., near B'way Klaw & Erlanger, Mgrs. Evgs. 8:15. Mats. Wed. and Sat. 2:15
HENRY W. SAVAGE
Offers the European Comedy Hit
THE
FLORIST SHOP
By OLIVER HERFORD

GAIETY 46th St. and B'way. Evgs. 8:20 Matinee Saturday 2:30
Last Week
Messrs. COHAN & HARRIS present
The World's Greatest Character Actor
J. E. DODSON
—IN—
The House Next Door
A Comedy by J. HARTLEY MANNERS
Sept. 4—THE FORTUNE HUNTER

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The Great Drury Lane Drama
THE SINS OF SOCIETY
250 People on the Stage
14 Magnificent Scenes

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KLAW & ERLANGER, Managers.
Evgs., 8:15. Matinees Wed. and Sat., 2:15.
Wed. Mat., Best Seats, $1.50.
Special Labor Day Mat., Sept. 6.
To-Night HENRY W. SAVAGE will offer
THE LOVE CURE
A MUSICAL ROMANCE OF STAGELAND
By OLIVER HERFORD
Music by EDMUND EYSLER

IRVING PLACE PLANS.

Season to Open in October Under New Management—Some of the Players.

The Irving Place Theatre will open on Oct. 1 with a drama called The Revolutionary Marriage, which was a Berlin success last year. Theodore Burgarth and Joseph Stein, the new managers, will sail from Germany next week with the leading members of the company. Farces, classics, operettas and modern plays are to be presented. Some of the pieces announced are Ketten, The Yellow Star, Only a Dream, A Foolish Girl, Miss Troubadour, Miss Mama, His Daughter and Modern Marriage. The company will include Baron, from the German Theatre in Berlin, Metal from the New Theatre in Berlin, Dobers from the Court Theatre at Darmstadt and Decaro from the Vienna People's Theatre, and Madames Sekera from the Court Theatre in Wiesbaden, Arndt from the Thalia Theatre in Hamburg, Ernst from the Leipsic Theatre and Madames Speer and Lichtenberg from the Breslau Theatre. The singers in the operetta company will be announced later.

A NEW THEATRE PAPER.

A new weekly theatrical paper, *The New York Review*, made its bow to Broadway Saturday night. In appearance the paper resembles the Sunday edition of *The Morning Telegraph*. A four-page illustrated supplement, excellently printed on fine paper, is an attractive feature. The first number of the news section contains articles by S. M. Weller, A. Toxen Worm and others. A "declaration of purpose," published on the first page, states that "this newspaper will give everybody an even break." The sixteen pages of reading matter, edited by S. M. Weller, are full of interesting matter. It is an open secret that the Shuberts are associated in the publication of the paper.

CLARA BLANDICK WITH THE BATTLE.

Clara Blandick has been engaged by Liebler and Company as leading woman with Wilton Lackaye in The Battle, opening in Philadelphia Sept. 4.

LOS ANGELES.

Ruby Bridges and Albert Latscha Did Well—The Week's Doings and Some Gossip.

The Climax at the Mason Opera House is booked for a two weeks' run, and for Aug. 16-21 the attendance has been of the fair average. The after-thought of the play is the distinctive humaneness, sanity, good cheer, coziness and symmetry. It isn't a great play, but it has the atmosphere of being a little different from the usual run, which makes it worth while. The co. is small, but carefully selected, with Walter Wilson giving a capital interpretation of the character part of Luigi Golfanti, the music teacher; John Raymond, the doctor, is assigned to Edwin August, a good looking chap, who is fairly satisfactory in the role. Adeline von Hagen, the pupil, is a peculiar part in that it requires an actress who can sing, and as taken by Ruby Bridges little was left to be desired; her acting is clever and her voice well trained. Albert Latscha plays the part of Pietro Golfanti, the son, most excellently; he is gifted and displays the temperamental boyish nature of the role. Paid in Full is scheduled 30-4.

That dainty little comedy, A Royal Family, was given an excellent staging at Belasco's 16-22, to crowded houses. Helen Holmes captured her audiences by her winsomeness in the part of Angela. David Hartford presented a strong portrayal of the King of Arcadia and Dick Bennett acted as the real Prince Victor. Dick Vivian was highly praised for his Father Anslem interpretation and the rest of the co. could not have been better. The play was given an unusually fine setting and proved good entertainment. Pierre of the Plains is promised for next week.

The undertaking at the Burbank 15-21 was no other than that of Jack Straw, with A. Byron Beasley playing the Drew role and Maude Beatty that of Mrs. Parker-Jennings. The interpretations and work of these two individuals was in the main quite satisfactory, but the attempt was too soon after the Drew engagement, and the spirit of comparison at such a time is often invidious. Blanche Hall was perfectly at home in the part of Ethel and Harry Mestayer well depicted Lord Serio. Margo Duffet characterised a sweet Rosie Abbott, and Lovell Alice Taylor made a capital Lady Wanlay. Careful attention was given to the stage effects, and on the whole the play was entertaining. The Morals of Marcus is slated for 22-28.

The Devil's Mine opened the new week at the Grand, with George Webb, Grace Ranworth, Zora Bates, Frank Frayne and Franklin Hall filling the principal roles in this play of sensational climaxes.

Leo Behymer, who will be in charge of the Auditorium for the Shubert forces, announces the opening of this house 6 with Going Some as the opening bill, to be followed by The Witching Hour.

It is given out in architectual circles that plans have been prepared for a large concrete theatre for Broadway, between Fifth and Sixth streets, and that $150,000 will be expended. The question is who is it for, and who is to control? No one knows.

DON W. CARLTON.

BUFFALO.

Under Southern Skies Well Produced—Lew Dockstader at the Star.

Under Southern Skies was very well received at the Lyric Aug. 23-29. The co. presenting the play this season is equally as good as in former years and the scenic effects are excellent.

Lew Dockstader and his minstrels reopened the Star 26.

Joseph O'Connor, formerly correspondent for THE MIRROR, is in this city visiting relatives.

Clara Everitt left 22 for Chicago, Ill., to play a principal part in a new musical comedy.

James Reid, one of Buffalo's most promising citizens, and grandfather of Florence Reid, now with The Gay Hussars, died 24. The remains were taken to Passaic, N. J., 26.

P. T. O'CONNOR.

DETROIT.

New Garrick Will Open with Eddie Foy in Mr. Hamlet of Broadway.

The season at the Detroit Opera House opened Aug. 23 with the presentation of The Climax. Margaret McKinney gave an effective interpretation of the role of Adelina von Hagen. Fair attendance was reported for the week. Next week, Paid in Full.

At the Lyceum Theatre 22-28 Vaughan Glaser offered a dramatisation of Augusta J. Evans' St. Elmo and the attendance necessitated two extra matinees, bringing two weeks' business up to about $8000. Next week, A Girl at the Helm.

The Gayety Theatre opened its season 22 with Bob Manchester's Crackerjacks and Manager Wood announced excellent attendance for the week, notwithstanding the torrid weather. It is a well drilled, well dressed co. that Manchester has assembled this season. Next week, Weber and Rush's Bon Tons.

At the Lafayette Theatre 22-28 Langdon McCormick's drama of the Canadian Northwest, Money and the Woman, furnished the week's melodramatic thrills.

T. W. Dinkins Jolly Girls Extravaganza co. furnished the week's bill at the Avenue Theatre and, while hardly up to the usual standard furnished by Manager Frank Drew, fair houses responded. Next week, Moulin Rouge Burlesquers.

It has now been definitely announced that the new Garrick Theatre will be ready for business under the management of the Shuberts on Monday, 6. Eddie Foy will have the honor of opening the house with Mr. Hamlet of Broadway, new to Detroit. It is anticipated that Detroit theatregoers will give the new house every encouragement possible, joyous in the knowledge that Detroit will no longer be a "one house town." The new Garrick is advantageously situated in the centre of the city.

Tests as to whether the "uncellulold" picture films handled by the National Film Company are highly inflammable furnished the leading feature of Landlord Campau's suit against the film concern. Campau seeks to terminate the co.'s lease.

ELYP. A. MARGNI.

MILWAUKEE.

Fannie Hartz and Lowell Sherman Well Received in The Second Mrs. Tanqueray.

The Friend Players opened the new season at the Shubert Aug. 23 with a production of The Second Mrs. Tanqueray by a recognised co., headed by Fannie Hartz and Lowell Sherman. Miss Hartz received a great ovation by an extremely large audience, and her work in the emotional part was a revelation to her many admirers. Lowell Sherman, the new leading man, made a fine appearance, but is somewhat handicapped by the part. Edward Longman contributed a well played part. As the play is a difficult one to present, it is hard to judge of the respective merits of the new members of the co. Among those in the cast who deserve special mention are John Steppling, Allis R. Donovan, Carle Robins, Lottie Briscoe, George A. Stevenson, Jessie Pringle, Edward Babille and Charles Pratt. The play has been staged in a very handsome manner and the production was directed by Harry McRae Webster.

Broadway Gayety Girls opened at the New Star 22, and pleased large houses.

Krri and his Band are playing a short engagement at the Hippodrome and their concerts are attracting large crowds.

The season at the Davidson opened 29 with the premiere performance of the new musical comedy Lo.

The Bijou opened 29 in Babes in Toyland.

The Alhambra, the new Shubert house in Milwaukee, opened for the season 29 with The Rine Monse. Great improvements have been made and the local thatregoers will hardly recognize the house in its new dress. Rose Behne, the new manager, has just returned from an extended trip to New York and promises a fine list of attractions for the coming season.

A. L. ROBINSON.

OMAHA.

Interesting Melodrama at the Krug—New House to Open in January.

The Cowboy and the Thief was the bill at the Krug Aug. 22-25, with the usual Wednesday matinee. This is a moving melodrama, with something going every minute. The audience seemed to enjoy the acting of Gertrude Bud, as the flower of the ranch, and J. P. McGowan, the thief. Some interesting specialties were introduced between the acts. Graustark 26-28. The Pinkerton Girl 29-31.

The Boyd opens 28 with two performances by Innes' Band. The Alaskan follows 29-31. The advance sale is flattering. We are promised many attractive plays before New Year's, when the new Brandeis Theatre is supposed to be ready.

Quite a throng gather in front of the Orpheum Theatre, picking out the best seats in the house, where the regular season commences 29. The Orpheum has always been a money-maker and this year will be no exception to the rule.

J. RINGWALT.

PROVIDENCE.

Will Sloan Made Hit of the Season at Keith's—Some Changes Noted.

All on Account of Eliza at Keith's Aug. 23-28 proved to be one of the best comedies attempted by the Albee Stock co. this Summer. The production was especially well cast, and with the addition of Will H. Sloan, who was especially engaged for the leading role, proved to be the hit of the waning season. Mr. Sloan's work was excellent as the President of the Board of Education, and the efforts of Agnes Scott were very commendable. Berton Churchill, Frederick Sullivan, Helen Reimer, and William Staley were seen in good support. Hoyt's A Parlor Match 30-4.

The Westminster opened its season 21 and continued 23-28 with the Behman Show as the initial attraction. Mollie Williams headed a good co., and played to very good houses. The house has been completely renovated during the Summer months, and now presents an attractive appearance. Manager Collier, who replaced Harry Parkin as manager, has discontinued the smoking concerts, which proved very popular under the old management.

The Empire Theatre, which was closed some few weeks ago, will reopen with new furnishings and paint 30, with The Right of Way as the attraction. The Empire has booked a great line of attractions for the coming season, and, in accordance with their announcement of last spring, the prices will now range from 25 cents to $1, a slight advance.

The Imperial, which fell into the hands of Klaw and Erlanger early in the Summer, will open its season 30 with The Merry Widow. Extensive repairs have been under way for some time, which will be completed in time for the opening.

At the close of the performance 4 a large gang of workmen will be set to work at Keith's to get the house in readiness for the vaudeville season, which opens 6. In accordance with the idea that prevailed the latter part of last season there will be two performances daily instead of being continuous.

HOWARD F. HYLAND.

PORTLAND, ORE.

Priscilla Knowles as Doris Made a Good Impression at the Lyric.

The Athen co. opened at the Lyric Theatre Aug. 15 in the five-act melodrama by Robert Dronet. Play and actors were warmly received. Priscilla Knowles, an actress of pleasing presence and considerable emotional power, had the role of Doris, made famous by Effie Hilsler. The co. is composed of capable people, and all parts were acceptably portrayed. The Plunger 22.

JOHN F. LOGAN.

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Reports from nearly 1,000 correspondents on the general outlook, covering the entire amusement territory of America.

Special articles on topics related to the new Theatrical Season now under way. The activities of producing, traveling and permanent stock managers. The annual Theatrical Roster. The Vaudeville Field, special articles and portraits. The Motion Picture Field, as to service, new theatres, changes and prospects, and many portraits of prominent Professionals.

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THE RECORD OF DEATHS.

Charles Alfred Byrne.

Charles Alfred Byrne, a newspaper publisher and writer of plays and comic operas, died at St. Francis' Hospital, Jersey City, N. J., on Aug. 23, of appendicitis. Mr. Byrne was taken ill on a Pennsylvania Railroad train on Sunday, and was conveyed to the hospital, where he died after an operation. He started several newspapers, including "Truth," which did not long survive. His first play was produced by Shook and Palmer with Marie Prescott. With the assistance of Louis Harrison he wrote The Isle of Champagne, that brought Thomas Q. Seabrooke into prominence, and which was played at Oscar Hammerstein's old theatre on Thirty-fourth Street. The Pearl of Pekin followed this, and then several other musical pieces. Last Winter Mr. Byrne was engaged by Oscar Hammerstein to adapt the librettos of the grand operas used at the Manhattan Opera House. The funeral was held last Wednesday and burial was at the Jersey City cemetery.

Harry B. Warner.

Harry B. Warner, one of the oldest theatrical managers in New York city, died at a private sanitarium on Aug. 28. He was sixty-three years old. During the old Lyceum Stock company days Mr. Warner was personal manager for Daniel Frohman. Later he was manager for James K. Hackett, and more recently for Walter B. Lawrence. At the time of his death he was manager for The Florist Shop, with Henry W. Savage, in whose employ he had been for the last year. Mrs. Warner, who was in San Francisco, was telegraphed for Saturday and is on her way East. The funeral will be held at Campbell's Chapel on West Twenty-third Street, but the time has not been announced.

A. L. Lamphear.

A. L. Lamphear, one of the best known stage carpenters in the West, died at Chicago, Ill., on July 21, after a long illness. For the past six years he was employed at the Garrick Theatre, Chicago, a position he left on account of illness. He is survived by his wife, well known in the profession some years ago as Kittie Pritchard. He was a charter member of Minneapolis Lodge, B. P. O. E., and of several other orders, and the funeral services were conducted by the Knights of Pythias. Burial was in Rose Hill Cemetery, Chicago, on July 25.

Madame Constant Coquelin.

Madame Constant Coquelin, widow of the famous actor and mother of Jean Coquelin, died at Paris on Aug. 26. Madame Coquelin was formerly an actress, known as Antourle Maucy. She married Benoit Constant Coquelin in 1865.

Wilhelm Millowitsch, founder of the famous Volks Theatre of Cologne, whose fame spread far beyond his own country, has just died at Elberfeld, Germany, of heart disease. His theatre, which was sought out by all travelers who visited Cologne to enjoy the amusing parodies of popular plays, scenes from Rhenish life and sketches from low German character, superseded a marionette theatre founded in 1802 by Christaf Winter, wherein popular local types were represented by mechanical figures. Millowitsch substituted living actors. He occasionally took his company through the German cities, and few actors were so much in demand.

Sir Theodore Martin, author and parliamentary agent, died in London on Aug. 18. He was noted chiefly as the author of "The Life of the Prince Consort," a biography of Prince Albert. He was also the author of many translations of poems and dramatic works, including a version from the Danish of King Rene's Daughter. His wife was Helen Faucit, one of the great actresses of her time—the late '40s. He was ninety-three years old.

Mrs. W. F. Granger (Fanny L. Quick) died at Monticello, N. Y., on July 20, after a long illness. In her early life she was an actress and danseuse of much popularity, and had many friends in and out of the profession. Funeral services were held in Monticello and burial was in the Actors' Fund plot in Evergreen Cemetery, Brooklyn. Her husband, N. F. Granger, is a well-known actor.

Mrs. Mary E. Ward, the aged mother of Ida C. and May M. Ward, both prominently known as writers of vaudeville sketches, etc., died at her home in Greenville, Miss., Aug. 16, aged seventy-six years. Mrs. Ward was the widow of John W. Ward, who established the Greenville "Times," and had lived in that city for more than forty years.

CURRENT AMUSEMENTS.

Week ending September 4.

ACADEMY OF MUSIC—Commencing Sept. 4—Italian Grand Opera.
ALHAMBRA—Vaudeville.
AMERICAN—The Only Law—32 times, plus 1st week—1 to 8 times.
AMERICAN ROOF—Vaudeville.
ASTOR—The Man from Home—367 times, plus 2d week—17 to 24 times.
BELASCO—Is Matrimony a Failure?—2d week—7 to 14 times.
BIJOU—A Gentleman from Mississippi—353 times, plus 4th week—25 to 32 times.
BROADWAY—The Midnight Sons—15th week—110 to 117 times.
CASINO—James T. Powers in Havana—177 times, plus 25 to 32 times.
CIRCLE—McIntyre and Heath in Hayti—1st week—1 to 8 times.
COLONIAL—Vaudeville.
CRITERION—The Flag Lieutenant—1st week—1 to 8 times.
DALY'S—Billy—5th week—33 to 40 times.
FOURTEENTH STREET—Vaudeville and Moving Pictures.
GAIETY—J. E. Dodson in The House Next Door—86 times, plus 4th week—22 to 30 times; commencing Sept. 4—The Fortune Hunter.
GARRICK—Hattie Williams in Detective Sparks—2d week—9 to 16 times.
GRAND OPERA HOUSE—Polly of the Circus—168 times, plus 8 times.
HACKETT—Commencing Aug. 31—Such a Little Queen.
HAMMERSTEIN'S ROOF—Vaudeville.
HERALD SQUARE—Otis Harlan in A Broken Idol—3d week—17 to 24 times.
HIPPODROME—Commencing Sept. 4—A Trip to Japan, Inside the Earth, The Ballet of Jewels.
HUDSON—The Third Degree—171 times, plus 2d week—17 to 24 times.
HURTIG AND SEAMON'S—Runaway Girls Burlesquers.
JARDIN DE PARIS—Follies of 1909—12th week—19 to 32 times.
KEITH AND PROCTOR'S FIFTH AVENUE—Vaudeville.
KNICKERBOCKER—The Gay Hussars—6th week—33 to 39 times.

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LIBERTY—The Florist Shop—4th week—23 to 29 times.
LINCOLN SQUARE—Commencing Sept. 4—Girls.
LYCEUM—Arsene Lupin—2d week—5 to 11 times.
LYRIC—The Motor Girl—12th week—83 to 89 times.
MAJESTIC—Commencing Sept. 4—Guy Bates Post in The Bridge.
MANHATTAN OPERA HOUSE—Grand Opera—1st week.
MAXINE ELLIOTT'S—The Ringmaster—4th week—25 to 32 times.
METROPOLIS—Commencing Sept. 4, John Mason in The Witching Hour.
MINER'S BOWERY—Bohemian Burlesquers.
MINER'S EIGHTH AVENUE—Wine, Woman and Song.
MURRAY HILL—Jersey Lillies Burlesquers.
NEW AMSTERDAM—Commencing Sept. 1—The Love Cure—5 times.
NEW YORK—Commencing Aug. 31—The Sins of Society—1st week—1 to 7 times.
OLYMPIC—Behman Show.
STUYVESANT—Commencing Sept. 4.—Frances Starr in The Easiest Way.
VICTORIA—Vaudeville—matinees.
WALLACK'S—The Dollar Mark—2d week—9 to 16 times.
WEBER'S—The Climax—97 times, plus 8th week—97 to 84 times.
WEST END—Vaudeville and Moving Pictures.
YORKVILLE—Vaudeville and Moving Pictures.

DATES AHEAD.

Received too late for classification.

BELLE OF JAPAN (Wm. Wamsher, mgr.): Lisbon, N. D., 6. Ellendale 7, Aberdeen, S. D., 8, Redfield 9, Watertown 10, Brookings 11.
BLUE MOUSE (Sam S. and Lee Shubert, Inc., mgrs.): New York city 6-11.
BRECKENRIDGE STOCK (Charles Breckenridge, mgr.): Omaha, Neb., Aug. 29-11.
BREWSTER'S MILLIONS (Frederic Thompson, mgr.): Brooklyn, N. Y., 6-11.
CHOCOLATE SOLDIER: Philadelphia, Pa., 6-11.
CORRIGAN, EMMETT (Joseph M. Gaites, mgr.): Portland, Me., Aug. 30-1.
COWBOY GIRL (Kilroy and Britton, mgrs.): Memphis, Tenn., Aug. 30-4, Birmingham, Ala., 6-11.
DANIEL BOONE ON THE TRAIL (Eastern: Charles A. Taff, mgr.): Terre Haute, Ind., 4, Danville, Ill., 6, Rossville 7, Gilman 8, Urbana 9, Champaign 10.
FISHER PLAYERS: Rock Rapids, Ia., Aug. 31-5, Sioux Falls, S. D., 6, Montrose 7, Salem 8, 9, Yankton 10, Sioux City, Ia., 12.
FLOWER OF THE RANCH (Fred E. L. Comte, mgr.): South Chicago, Ill., Aug. 29-1, Van Wert, O., 2, Bucyrus 3, Mansfield 4, Akron 5, Wooster 7, Canton 8, New Philadelphia 9, Coshocton 10, Newark 11.
FOY, EDDIE (Sam S. and Lee Shubert, Inc., mgrs.): Toronto, Ont., Aug. 29-4, Detroit, Mich., 6-11.
FRENCH STOCK: Montreal, P. Q., Sept. 6—Indefinite.
GEORGIA TROUBADOURS (Wm. McCabe, mgr.): Wilson, Wis., Aug. 30, 31, Hammond 1, 2, St. Paul, Minn., 3, Everist, Ia., 4, 5, Buxton 6, Lakenta 7, What Cheer 8, Deep River 9, 10.
GIRL AND THE STAMPEDE (V. E. Lambeck, mgr.): Lesterville, S. D., 5, Yankton 6, Springfield 7, Platte 8, Geddes 9, Wagner 10, Tyndall 11.

WANTS

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WANTED—Scenic artist who can play parts; steady engagement, opening Nov. 1. Address Steady, care MIRROR.

WANTED—Experienced maid to travel; must be strong and capable; send references; name past employers and wages. Address A. H., care MIRROR.

WANTED—Handsome young leading man, absolutely capable of making good with a high class stock organization; salary $2000 a year; state experience and enclose late photo; don't apply unless you are sure Broadway can get along without you. Address Leading Man, MIRROR.

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GLASER, VAUGHAN: Cleveland, O., Aug. 30-4, Louisville, Ky., 6-11.
GOING SOME (Sam S. and Lee Shubert, Inc., mgrs.): Chicago, Ill., Sept. 6—Indefinite.
GOING SOME (Sam S. and Lee Shubert, Inc., mgrs.): Albany, N. Y., 1-3.
GREAT DIVIDE (Henry Miller, mgr.): Binghamton, N. Y., 1, Corning 2, Jamestown 3, Youngstown, O., 4, Mansfield 6, Findlay 7, Fostoria 8, Adrian, Mich., 9, Ann Arbor 10, Coldwater 11.
GRAYCE, HELEN (N. Appell, mgr.): Manchester, N. H., Aug. 30-4, Lewiston, Me., 6-11.
GUNNING, LOUISE (Sam S. and Lee Shubert, Inc., mgrs.): Pittsburgh, Pa., Aug. 30-4.
HALL'S ASSOCIATE PLAYERS (E. J. Hall, mgr.): Washington, Pa., 6-11.
HIGGINS, DAVID (Stair and Nicolai, mgrs.): Paterson, N. J., 6-8, Camden 9-11.
HUMAN HEARTS (Western: Wm. Franklin Riley, mgr.): Atlantic, Ia., 3, Lincoln, Neb., 4, Council Bluffs, Ia., 5, Denison 6, Beatrice, Neb., 7, Fairbury 8, Wymore 9, Falls City 10.
IN WYOMING (H. E. Pierce, mgr.): Eau Claire, Wis., 5, Madison 6, Winona, Minn., 7, Rochester 8, Owatonna 9, Fairbault 10, Stillwater 11.
LION AND THE MOUSE (Henry B. Harris, mgr.): Brooklyn, N. Y., 6-11.
LYCEUM STOCK (H. M. Holden, mgr.): Cincinnati, O., Sept. 5—Indefinite.
MAHER, PHIL, STOCK (Leslie E. Smith, mgr.): Geneva, N. Y., Aug. 30-4, Little Falls 6-11.
MAN FROM HOME (Liebler and Co., mgrs.): Albany, N. Y., Aug. 30-1.
MAN FROM HOME (Liebler and Co., mgrs.): Toronto, Can., 6-11.
MAN OF THE HOUR (Western; Brady and Grismer, mgrs.): York, Pa., 6, Lancaster 7, Harrisburg 8, Altoona 9, Johnstown 10, Zanesville, O., 11.
MANN, LOUIS (Wm. A. Brady, mgr.): Springfield, Mass., 3, 4, Boston 6-11.
MASON, JOHN (Sam S. and Lee Shubert, Inc., mgrs.): San Francisco, Cal., Aug. 29-11.
MERRY WIDOW REMARRIED (Sam S. and Lee Shubert, Inc., mgrs.): Columbus, O., Aug. 30-4.
101 RANCH WILD WEST (Miller Brothers, mgrs.): Leavenworth, Kan., 6, Horton 7, Beatrice, Neb., 8, Fairbury 9, Clay Center, Kan., 10, Manhattan 11.
MONTANA LIMITED (Klimt and Gazzolo, mgrs.): St. Joseph, Mo., Aug. 29-31, Omaha, Neb., 2-4, Kansas City, Mo., 5-11.
MOORE, VICTOR (Cohan and Harris, mgrs.): Toronto, Ont., Aug. 30-4.
ON THE SUWANEE RIVER (A. R. Warner, mgr.): Grand Rapids, Mich., 5-8, Toledo, O., 9-11.
PAYCEN STOCK (E. S. Lawrence, mgr.): Pittsburg, Kan., Aug. 29-4, Parsons 5-15.
PRINCE OF TO-NIGHT (Mort H. Singer, mgr.): Louisville, Ky., 6-11.
PRINCESS OF PATCHES (Will J. Nodine, mgr.): Pottstown, Pa., 6, York 7, Lancaster 8, Carlisle 9, Waynesboro 10, Chambersburg 11.
ROYAL SLAVE (George H. Bubb, mgr.): Harber Springs, Mich., 1, Charlevoix 2, Boyne 3, East Jordan 4, Traverse City 5, Manton 7, Marion 8, Reed City 9, Big Rapids 10, Muskegon 11.
SCHOOL DAYS (Stair and Havlin, mgrs.): Pittsburgh, Pa., 6-11.
SHEPHERD KING (Wm. A. Brady, mgr.): Duluth, Minn., Aug. 30-4.
SIDNEY, GEORGE (Stair and Nicolai, mgrs.): Utica, N. Y., Aug. 31, Rome 1, Niagara Falls 2, Erie, Pa., 3, Elyria, O., 4, Cleveland 6-11.
SUPERBA (Edwin Warner, mgr.): Columbus, O., Aug. 30-1, Dayton 2-4, Indianapolis, Ind., 6-11.
THORNS AND ORANGE BLOSSOMS (S. R. Lester, mgr.): Bloomington, Ill., 2, Canton 3, Princeton 4, Keweenee 5, Galesburg 6, Moline 7, Rock Island 8, Muscatine, Ia., 9, Iowa City 10, Cedar Rapids 11.
THREE TWINS (Joseph M. Gaites, mgr.): Brooklyn, N. Y., 6-11.
UNCLE TOM'S CABIN (Leon Washburn, mgr.): Lancaster, Pa., 6, Chester 7, West Chester 8, Royersford 9, Allentown 10, Easton 11.

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THE MOTION PICTURE FIELD

REVIEWS OF NEW FILMS

MANY SUPERIOR PICTURES RELEASED LAST WEEK.

"Indian Runner's Romance" Probably the Best, Although Good Offerings Are Released by Vitagraph, Gaumont, Essanay, Kalem and Edison — All Manufacturers Showing Improvement.

The credit for the best picture of last week should go to the Biograph, whose Indian Runner's Romance is of strikingly high quality. But there are many other superior pictures to contest with it for superiority, the most notable being Vitagraph's Judge Not That Ye Be Not Judged, Pathé's Eternal Romance, Gaumont's Frock Coat, Essanay's excellent comedy Another Man's Pass, Gaumont's Broken Ties, Biograph's Seventh Day and Oh, Uncle, Kalem's Conspirators, Edison's Dash to Death and Vitagraph's Evil That Men Do. As a general proposition, it should be stated that nearly all manufacturers are showing constantly improving results.

The Indian Runner's Romance (Biograph, Aug. 23).—In the opening scenes of this film we are given another Biograph Indian picture poem worth going a long way to see. It tells us the simple love story of an Indian maiden and a young brave, in picture language so charmingly framed that it deserves to be preserved as a model. The quaint wooing primitive of the brave and the shy love of the girl, the formality of asking for her hand by leaving presents at the tent, the acceptance of the suit by the maiden and her father and the rejoicing of the tribe, followed by the entrance of the youth and his bashful bride into their new wigwam are presented with such fidelity that we can believe we are witnessing the actual occurrences instead of mere acted moving pictures. The settings are in harmony and the costumes appear to be faithfully accurate. The rest of the film tells in thrilling melodrama of the death of an old miner who confides in the Indian the secret of his mine, the kidnapping of the young squaw by outlaws for the purpose of forcing her to tell the secret, the pursuit of the outlaws by the Indian on foot and the recovery of his bride after swimming the rapids and leaping most daringly to the back of the horse on which one of the outlaws is carrying his captive. This melodramatic portion of the film, while splendidly carried out and strong in interest, is not to be compared in artistic coloring to the simple scenes that precede it. There is one circumstance that calls for criticism and it is an error that other film makers besides the Biograph frequently make. When the outlaws creep up behind the girl to capture her she falls to hear them until they are close beside her. The thing looks unreal, more especially when we remember the sharp ears of the Indian race.

The Hat Juggler (Pathe, Aug. 23).—A clever vaudeville act in colored film is presented in this subject, showing a juggler doing novel feats with hats, gloves and cigar.

Dances of Various Countries (Pathe, Aug. 23).—A large number of scenes showing native dances in different countries are collected together to form an interesting film. The widely separated countries in which the scenes were taken serve to illustrate the enterprise and far reaching activities of the Pathe photographers. A few feet of the film, hardly suitable for American use, might have been cut out to advantage.

Before the Dawn (Lubin, Aug. 23).—There is a good story with a wholesome moral in this picture, but it suffers from weak acting. A man who has been wealthy fails financially and dies just as he has confided to his confidential clerk the condition of his affairs. The widow undertakes to keep up appearances by mortgaging her furniture and doing fancy work so that her daughter can live in style and marry a rich suitor, although the mother's fancy work would hardly buy the girl's violets. Interest on the loan becomes due and the clerk pays it, but when the collectors call for the next payment and the mother and daughter learn what the clerk has done they refuse to allow him to pay again and they move into poorer quarters. The wealthy suitor now finds an excuse for quitting his attentions and the girl turns too promptly to the clerk, who has loved her secretly all the while. An interval of time should have been allowed for the girl to forget the old love before she takes on the new.

Wifey Away, Hubby at Play (Lubin, Aug. 23).—Laughable comedy is very well conveyed in this subject, which tells of an old rascal of a husband who sets out to have a gay time when his wife goes to the country. Unfortunately he writes her how lonely he is and she takes the next train back home, finding him with his head tied up after the rapid pace he has been going, but still eager for another whirl and chagrined at the wife's return.

A Child of the Forest (Edison, Aug. 24).—Romantic and picturesque scenes of great natural beauty, but only indifferently photographed, are presented in telling this film story of Indian frontier days, but there is absence of proper care in costuming the Indians, nearly all of whom are shown in gorgeous head dresses, even to the children, and there are other confusing details that make us wonder where and at what time the events could have taken place. The Catholic mission in a log house would indicate an early period in Canada, but the numerous horses and wagons of the settlers and the modern firearms would point to later times on the Western plains. However, the acting is not badly done and the story is a good one. An Indian squaw takes her sick baby to the mission, where the priest, thinking she has brought it for baptism, performs the ceremony and permits her to depart, although it would have appeared that he and the settlers might have seen that the child was ill. Ten years later the Indians go on the warpath and capture a white woman of the settlers' party, who are evidently emigrating again. She considerately turns her back while they approach in a canoe, land and creep up behind her, otherwise she must have seen them. The landing should have been made before the woman appeared. At the Indian camp the mother of the Indian boy who had been baptised recognizes the captive as one of the women at the mission, perhaps by her dress, which seems to be the same one she wore ten years before, as are also some of the other clothing worn by the settlers. The Indian mother has her boy carry a message to the white camp and the journey is made after many hardships. The whites surprise the Indian camp and kill or drive off all but the two women, whom they take back with them.

Judge Not That Ye Be Not Judged (Vitagraph, Aug. 24).—This is a powerful and well acted dramatic film, simple in plot, but intensely human. A young workingman learns from his mother that his father who is about to be released from prison fears that the son will not welcome him home. The fear is well grounded, for the son does, indeed, refuse to rejoice at the prospective home coming, maintaining his bitter resentment against his father. Going to his work, he calls for his sweetheart, who is employed at the same factory. At the door, the foreman is offensive to the girl, and the young workman resents it. Inside at the bench the ill-feeling between the two men leads to further words, and the young man strikes the foreman down. He is taken out and gives himself up to the police. While he is waiting for the wounded man to appear against him, he is oppressed by thoughts of his situation, shown in visions in which he sees himself a convict. But the foreman refuses to make a complaint, and the young man is released. His lesson has been such that when he reaches home he greets his father as one whom he would no longer presume to judge. One evidence of carelessness in the picture should not go unmentioned. There is an apparent confusion of costumes in two scenes, quick changes being made that are not down in the bill.

Borrowed Clothes (Vitagraph, Aug. 24).—Neither the story nor the treatment of this film is of high class. Two impecunious artists are invited out to dine, but they have no suitable clothes. At this juncture a green young fellow comes in to have his portrait painted, and they induce him to pose for the painting in a costume of ancient Rome. The artists shake dice to see which one shall wear the stranger's clothes to the dinner, while the other remains behind to paint the portrait. The scheme works all right until the one who is dining out fails to come back, having fallen into a most entertaining party of friends. The artist at home has a difficult time in managing his subject, many laughable incidents occurring, and the experience ending in a rough house when the other artist at last appears in hilarious condition.

Too Gentlemanly (Gaumont, Aug. 24).—The material on which this "comic" is based is rather limited, and the Gaumont players have difficulty in making much out of it. A man is so excessively polite that he is unable to support himself and his creditors take his furniture. He carries his politeness into the various menial jobs he is obliged to undertake and the results are always disastrous. At last he determines to drop politeness, but it happens to be the very time it would have served him and he again comes to grief.

The Frock Coat (Gaumont, Aug. 24).—The capable pantomime of the Gaumont players serves to make this story extremely effective. A poor man and his wife and two children are near to starvation when the man secures a position as confidential clerk to a manufacturer. But the employer insists that he shall wear a frock coat, and he pawns the last furniture in the house to buy it. Outside the factory while waiting for the doors to open the other employees resent his display of fine clothes and play a trick on him by which his coat is ruined. His distress and that of his poor wife who arrives at this moment fills the jokers with remorse, and they buy a new coat, taking it to the disconsolate family.

The Eternal Romance (Pathe, Aug. 25).—If the distinguished French actors appearing in this film had turned out to be as good pantomimists as others that have recently worked for Pathe Freres The Eternal Romance would probably have been issued as a film d'art. It is a pretty though improbable story and it is in a pretty setting, but the players, including M. Momand, M. Landers and Mme. Elisler, appear stilted and uneasy, failing to realize the romance of the picture. There is a lack of smoothness in the action and unskillful joining of the scenes that is not often found in Pathe dramas, and the coloring of the film, while adding to the beauty of the picture, does not cover up the other defects. And yet the story carries sympathetic interest. A young soldier meets a high born country maiden on the road and they are attracted toward each other. The officer is billeted on the maiden's home, where they meet again and make love, but are sternly separated by the girl's father. That night they attempt an elopement on marvelously short notice, but are prevented, the soldier being banished from the house. Thirty years after their children meet and love, and, for the sake of the old romance, the soldier induces his sweetheart of long ago to consent to the match.

The Tennessee Guards (Pathe, Aug. 25).—The colored boys appearing in this vaudeville drill might as well have called it Alabama Guards or Georgia Guards, or more appropriately African Guards. They do very clever work, however, the best feature being the acrobatic scaling of a high wall.

On Another Man's Pass (Essanay, Aug. 25).—This really laughable comedy, with a strained though highly moral ending, would have been still more laughable and convincing if the tramp who finds the railroad president's hat, coat and pass had secured also a whole pair of trousers and a decent pair of shoes before presenting himself as the man of wealth in the railroad train. The excessive politeness of the porters, dining car waiters and other train hands would then have been understandable and therefore more humorous. However, the picture is otherwise so good that it is one of the best comedies produced in some time. After enjoying all the luxury that is supposed to come the way of the railroad magnate and receiving a big package of money intended for the president, the tramp has a chance of heart in a saloon where he encounters a Salvation Army girl with a tract about mother. He hunts up the president in his office and returns the property, refusing a money reward but accepting a job from the grateful official.

(Continued on page 17.)

"SPECTATOR'S" COMMENTS.

Using the choice style of language with which it is most familiar, possibly the only language it can understand, a certain bumptious vaudeville paper cries "liar," because the fact was repeated last week in this column that THE MIRROR originated the policy of extensive film reviews, which policy is now being imitated by other papers, including the bumptious vaudeville paper referred to. It is needless to say that no self-respecting journal can stoop to the low level of any envious carper that may come along, and enter into a coarse and vulgar controversy. Indeed, a controversy in this case would be a waste of time and space, the facts being too palpable for discussion. Even in the matter of occasional film reviews the priority of THE MIRROR is well established, for it seriously reviewed numerous motion picture subjects long before the bumptious vaudeville paper alluded to came into existence.

* * * *

Tardy recognition of the powerful anti-saloon influence of the motion picture theatre, a fact that has long been well understood by motion picture people, has been given official indorsement by the chief inspector of amusements in Chicago, Edward F. Kelling, who says in a recent statement:

The nickel theatres have done more to injure the saloon business than any other factor ever did. No one realizes this better than do the saloonkeepers, and they are almost invariably opposed to the locating of a nickel theatre in their neighborhood. In some instances a single 5-cent theatre is said to have cut the business of several nearby saloons practically in half. . . . The man who after his day's work and supper would wander to the neighborhood saloon . . . now takes the family to the nickel theatre.

Commenting on this assertion of Mr. Kelling, under the impression that something new has been advanced, the New York *World* says editorially:

Nickel theatres have sprung into prominence with a suddenness that of itself attests the fact that they are highly popular. In New York attention has been directed to them chiefly by the crusade against them by Mayor McClellan. That they offended against the Sunday laws has been the chief charge, supplemented by an indictment against some of the pictures exhibited. Inspector Kelling's commendation puts the matter in a more pleasing light.

If it be true that the nickel theatre is a strong rival to the saloon, manifestly the wise thing to do is to regulate these shows in the interest of morality, but otherwise give them encouragement. That they are entertaining and inexpensive and that they may be made instructive is a strong argument in favor of these people's theatres.

* * * *

The discovery made by Mr. Kelling and the *World* that the picture theatre is inimical to the saloon is not new, even to many people not directly connected with the picture business. Writers on the subject of motion pictures have frequently advanced the same idea in books and magazines, but, strangely, the daily press and municipal authorities have generally been blind to the obvious state of affairs. It is most encouraging, however, even at this late day, to see the truth at last attracting public and official attention. The picture theatre is a force for good, and its proper development should be encouraged instead of obstructed.

* * * *

Unfortunately many newspaper and magazine writers still display lamentable ignorance of motion pictures and conditions as they exist to-day. Here we have the *Gazette-Times* of Pittsburgh complaining that "canned drama," as it calls it, should be censored and purged of "train robberies" and films of "questionable propriety." The *Gazette-Times* editor appears never to have heard of the board of examiners in New York that passes on nearly every film issued in the United States. He labors under the impression that motion pictures abound in hold-ups, robberies and improprieties, and that "children furnish the chief patronage of these cheap shows." His sympathetic mind is evidently horrified at the terrible spectacle of the little tots of tender age who are incited to lives of vice, to rob trains and stage coaches, burglarize banks and slaughter the helpless public. If he would take the trouble to investigate he would find that picture patronage is no longer chiefly children, that the cheap store show is eliminating itself by the natural evolution of the business, and that the present output of pictures are innocent, instructive and helpful. Crime is not now permitted in any picture except to point a moral and teach the better way of life, and then crime must be presented in a way that is calculated to make it abhorrent.

* * * *

The *Gazette-Times* editorial is called forth by a magazine writer who criticises motion pictures on other falacious grounds as follows:

When historical scenes are to be reconstructed for the instruction of thousands of children, it is not only desirous that Napoleon or Washington or Edgar Allan Poe should look like the original character, but that all the actors should be correctly costumed and the episodes historically true.

While the demand for historical truth and personal resemblance to great characters is entirely justified, the implication in the sentence quoted, that film makers do not recognize this duty is unjust and unwarranted. The Napoleon and Washington pictures to which reference must have been made are those highly creditable films of the Vitagraph Company for which the best actors in the country for those special characters were employed, and the impersonations were undoubtedly as near to truth as it was possible to arrive. In the reference to Poe, the artistic film of the Biograph is probably meant, and in this instance, also, the best authorities and most authentic portraits of the great poet were consulted and closely followed in the staging and costuming and in producing an accurate likeness of the original. In view of all these facts it is difficult to understand what the magazine writer referred to is driving at.

THE SPECTATOR.

A FEW RECENT SONG SLIDES.

"Carrie Marry Harry," a Harry Von Tilzer song, is provided with slides by the Climax Company that can only be described as horrible.

The slides by Scott and Van Altena for "Just Like the Rose," another Harry Von Tilzer song, are excellent, excepting one in which the sunlight on the water is badly displayed.

The catchy Half and Hager song "If I Had My Choice of Pretty Girls," has slides by Scott and Altena, and they are very well executed.

The Simpson slides for "My Sahara Belle" include a number of scenes from old prints that present a very bad appearance on the screen. A few of the slides, however, are satisfactory.

The pictures for "Jungle Moon" are carefully made and have considerable merit.

The slides for "Yip-I-Adee-I-Aye!" by Simpson, are the merest daubs and should be retired.

The airship in the slides for "Papa, Buy Me an Airship" is a wonderful thing to behold. It looks like a fat banana with four little bananas growing out of one end.

Real monkeys were used by Scott and Van Altena in making the slides for "Monkey Honeymoon."

A moon of wonderful size and snowflakes that look like snowballs appear in the slides for "If You've Won the Only One."

Bright but inartistic coloring appears in the Ellis slides for "I'm Not Mad at You."

"Dear Old Days" is a pretty song, but the slides by the Premo Company are badly colored, and the girl employed in the pictures is too sour-faced for the purpose.

THEY DEPEND ON "THE MIRROR."

THE MIRROR correspondent in Alpena, Mich., writes: "The moving picture houses in Alpena, Mich., are doing very good business. Two of these houses, the Royal and the Palace, are running excellent films of late. It is nip and tuck between them as to which has the best pictures. Both the managers, Mr. Ayotte, of the Royal, and Mr. Hitchell, of the Palace, pick their films from THE MIRROR reviews, and both of these gentlemen praise the manner in which THE MIRROR handles the film reviews. They depend on what THE MIRROR says, and the consequence is that their patrons view nothing but the best."

RETIRING OLD FILM.

The Motion Picture Patents Company has sent notices to all Licensed exchanges that on Sept. 1 old film equal to the amount sent to them during the month of February last must be returned to the manufacturers for retirement, providing no film so returned is over twelve months old. This is according to a provision in all Patents Company licenses, that films are not sold but are only leased, and requiring the monthly retirement of old film to equal the amount issued during the sixth month previous. Hereafter the regular monthly retirement of old film will be required.

CAN'T GET LICENSED PICTURES.

In Pawtucket, R. I., the Globe, of which Thomas H. Duffy is proprietor and manager, is having trouble regarding the securing of Licensed films. Mr. Duffy made application for license Aug. 18, which was granted. Aug. 21 he was notified that upon investigating the conditions in that city an additional license was not considered desirable, and the license was canceled Aug. 21, taking effect Aug. 28. Mr. Duffy is at sea about his future prospects. The Globe seats 650 people and has been doing a good business.

"FILM INDEX" IMPROVEMENTS.

The *Film Index* is out this week in a slightly changed form, with new heading and much improved first page appearance. The paper also shows marked increase in news matter of interest to the Licensed picture field.

PLANS FOR NEW MOVING PICTURE HOUSE.

It is reported that W. H. Clune, the dean of the motion picture business at Los Angeles, Cal., is contemplating the erection of a new house which will hold 2800 people. If the deal goes through it will be located in the heart of the crowded shopping district on lower Broadway.

NEW HOUSE IN ESCANBA.

The Lincoln is a new picture house just opened in Escanba, Mich., under the management of A. E. Atkinson. It seats 500 people and uses licensed service.

FILM IMPORT COMPANY ACTIVE.

Preparing for a Large Business—New Plant in the Bronx.

The Film Import Company is preparing for a heavy business this Fall. Besides acting as selling agents for raw films for a Binghamton plant and for the Centaur issues of American films, the company will import from Italy and France. Mr. Freeman, of the company, states that a manufacturing and studio plant is being completed in the Bronx with three departments, one of which will be used for the Centaur, one for the Cinephone talking pictures and the third for the printing of positive copies of imported negatives, it being the purpose of the company to import only negatives, doing all printing on this side.

Issues of foreign films will commence Sept. 8, with views of the recent aeroplane flights at Rheims, France, to be followed with a bullfight picture Sept. 15. The Centaur films appear to have considerable merit. One of them, the issue for Sept. 1, Peaceful Jones, was shown to the representative of THE MIRROR, and it can be said that it is an excellent subject of the Western mining camp class. The story runs smoothly, the acting is fair and the photography is of good quality. These films are released every Wednesday.

General Manager Whyte of this company estimates that there are about 3,500 Independent theatres in the United States.

INFRINGEMENT SUITS.

One Started by the Patents Company Against Murdock's Company.

The threats that have long been whispered of further court proceedings by the Patents Company against Independent manufacturers and dealers came to an issue last week, when suits were commenced against the International Projecting and Producing Company of Chicago. Other suits are pending against the Chicago Film Exchange and the Viascope Company of the same city, and these three actions, with the recent proceedings against the Oklahoma Natural Mutascene Company of Washington, constitute the sum total of offensive litigation to date, although it is said that papers are in preparation for numerous other suits, principally against manufacturers.

The proceedings against manufacturers under the camera patents are considered the strongest and most easily enforced, as the Edison patents have been sustained against the type of camera most generally in use. The suit against the International Projecting and Producing Company, the Murdock concern, is not for manufacturing but is for perforated film under the Edison reissue No. 12,192. The outcome of these and other suits will be watched with keen interest.

VITAGRAPH AND FULTON EVENT.

The Hudson-Fulton Celebration Will Be Pictured by Vitagraph Cameras.

The Vitagraph Company will have a power yacht in the flotilla that is to escort the *Half Moon* and the *Clermont* up the Hudson during the Hudson-Fulton celebration and the varied pageants of the week of the celebration will be photographically recorded by the cameras of the Vitagraph field staff. The latest addition to the Vitagraph fleet is a hundred-foot gasoline yacht owned by J. Stuart Blackton, who already possesses a fifty-foot speed boat. Albert E. Smith is the owner of a sixty-foot power yacht, and there are several small launches the direct property of the company. With fourteen automobiles for land travel they appear to be well provided with transportation facilities.

LAEMMLE AT WORK ON FILMS.

The Carl Laemmle branch in New York has already made itself felt, and it is reported that a number of houses hitherto taking Licensed service are now using Laemmle films. Among these houses is the Fair on Fourteenth Street, giving the Independents their first opening in that important center. At the Laemmle offices in New York a MIRROR representative was informed that the service is not yet as well perfected as it will be, but that in ten days it will be in excellent shape. Mr. Laemmle is now in Europe, but a force of actors and camera men is already at work in New York on new film subjects to be issued by the Laemmle Company.

EATING DOUGHNUTS FOR PRIZES.

Pretty nearly the limit in wild ideas to draw in the crowd to a picture show has been employed by the Fair, a Fourteenth Street house, where a doughnut eating contest was in progress last week. Four girls with hands tied behind them stood under four doughnuts suspended from the ceiling, and the one who could devour her doughnut first won the prize. It was noticed that the girls all had large mouths, and when they opened them to grab the doughnuts it was not an edifying sight.

GREAT NORTHERN TO ISSUE BULLETINS.

The Great Northern Film Company (Nordisk) has resumed its regular issues of films, and Manager Oes states to THE MIRROR that commencing the first week in September he will send out fortnightly descriptive bulletins covering two weeks' releases to all house managers whose addresses have been sent in.

REVIEWS OF NEW FILMS.

(*Continued from page 16.*)

Broken Ties (Gaumont, Aug. 25).—The well worn incident of a child reuniting a father and mother who have separated is charmingly used in this film, the pantomime work of the players being of a high order. There is, however, one confusing circumstance. After separation, the child going to the father, he takes the disconsolate little one to the wife's mother's home for a visit and goes away leaving it there. The wife then carries off the boy apparently without objection, but later we gather that it is contrary to the court order, for the father secures the service of officers to recover his son. He finds him with his mother living in poverty, the poor woman eating dry bread that the boy may have a few little luxuries that her poorly paid toil has enabled her to purchase. Struck by the poverty of the wife and the love of the boy, the man is led to consent to a reconciliation.

Sevres Porcelain (Gaumont, Aug. 25).—In this colored magic film the fancy figures in the porcelain pieces come to life and perform characteristic dances and evolutions.

The Seventh Day (Biograph, Aug. 26).—The same theme employed in the Gaumont release of the day before forms the basis for this excellent subject—the influence of children to bring together separated father and mother. But the theme is the only resemblance, the treatment being quite different. In the Biograph story the wife is represented as a woman so engrossed in her social pleasures that she neglects her children, a boy and girl, who are left at home with the father. A quarrel results and she seeks a divorce, asking for the custody of the children. The judge, observing the greater love of the boy and girl for the father, tells the mother to take them for one week and if in that time she has gained their love she can have them. Instead of taking the lesson to heart she continues her rounds of pleasure, while a nurse cares for the little ones. But the nurse meets with an accident and the mother remains home on the last day, when her mother love leads her to enter into childish play with the little son and daughter, and here the father and the judge find them, a reconciliation being the result. The acting of the different players, particularly of the wife and the children, is almost faultless, but the sudden and accidental reformation of the mother is not wholly plausible. The story leaves us with a feeling that as soon as a new nurse is secured the mother will go the old way. There is also another defect in the picture, which has appeared in other Biograph subjects and which, it appears to the writer, could be corrected with advantage to these otherwise highly meritorious productions. Changes in scenes from one location to another are effected too suddenly. The characters leave the mother's parlor and immediately appear in the judge's chamber and vice versa, giving the impression that they are adjoining rooms, or at least in the same house. The fact that the judge passes on the matter in his private office, or in chambers, as the phrase goes, is not inconsistent with legal practice, but it is not reasonable to locate this office in the same house with the litigants' apartments. The showing of intervening street scenes would carry the characters and the story along more smoothly and logically, at least in the opening scenes, to give the spectator a proper idea of the differences in localities.

Oh, Uncle (Biograph, Aug. 26).—Another charming comedy of the very young newly wed couple is offered in this release. An uncle of the young husband writes that he is coming on a visit, having been disgusted with "your cousin's wife," adding that if our young friend ever marries he will disinherit him. The young wife solves the problem by proposing to appear as the maid, although what a young unmarried man can be doing with a household establishment and a pretty maid is not quite clear. However, it does not appear to astonish the uncle when he arrives. In fact he knows of the marriage, having seen it in the papers, and he proceeds to have fun with his nephew by making love to the "maid," to the husband's great disgust, until he is at length led to own up that he is married, when all is forgiven.

Nearsighted Mary (Lubin, Aug. 26).—Mary is a domestic whom a family hires to do the housework, but she is nearsighted and loses her glasses, giving her an excuse for smashing crockery in the good old style that used to be considered the very acme of picture comedy, but which we had hoped had become extinct. Mary at last loses her job, as she should, and let us pray she will not get another one, in a motion picture at least, for some time to come. At the same time no reflection is intended on the pantomime of the actor taking the part of Mary. He shows capability, and whatever fun there is in the picture is due to his conscientious endeavor.

Midnight Sons (Lubin, Aug. 26).—The spectacle of four men old enough to know better hilariously and acrobatically drunk is not a pleasing one, although many people will laugh at the sight. The compensation for this exhibition lies in the fact that one of the roisterers is shown at home with an attack of the snakes, followed by a horrible vision in which he finds himself dumped out into the street and doing a number of trick photograph? stunts of a laughable nature. The last view we have of him, close to the camera making faces at us, might have been omitted. We can all imagine that he must have felt very sick and disgusted with himself, but the close view fails to win sympathy and adds nothing to the humor, such as it is, of the situation.

A Royal Outcast (Selig, Aug. 26).—The obscurity of some of the details of this elaborately framed picture is such that we are obliged to turn to the advance bulletin sent out by the manufacturer for enlightenment. The events are supposed to occur in the mythical kingdom of Arcady, which may account for some of the strange things that happen. The heir to the throne is an infant prince, and the next in line is a scheming relative who plots to get possession of the child, secretly intending to put him out of the way. Securing an order from the King to act as guardian, he is about to seize the heir, but is prevented by adherents of the Prince's house, who spirit him away and set him adrift in a boat, from which he is later taken by peasants. Five years later the King having died, the vanished prince is sought by offers of reward, the peasants produce him and he is crowned King. The scenic backgrounds of studio manufacture are on the usual complete scale of the Selig Company, and the acting shows sincere effort to attain pantomimic quality, but there is one outdoor scene at the peasant's cottage where a high board fence in the background and a picket fence in closer view suggest a Chicago suburb rather than a rural spot in an ancient kingdom. The spiriting away of the child is accomplished with so many clashes of armed men, in which friend and foe are unrecognizable, so many mysterious operations with secret closets, trapdoors, and ponderous doors that the spectator is in doubt

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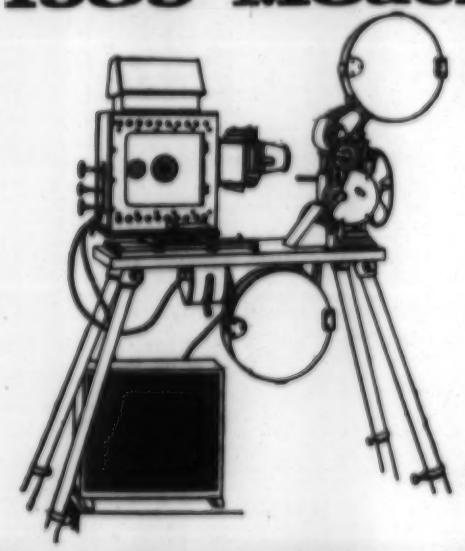

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who it is that secures the child and sets him adrift in a boat. And why is he set adrift? If by his enemies, they have lost their chance of killing him; if by his friends, they stand a chance of never recovering him. Then there is a cardinal who has an uncertain connection with the story, and there is much mystery about the identification and coronation of the boy, all of which adds to the general confusion of a story that with more simplicity and directness should have made an excellent subject.

The Conspirators (Kalem, Aug. 27).—An interesting film, impressively handled, is presented in this release. True, the conspirators who form the head, front and backing of a proposed Latin-American revolution, are only three in number, thus reminding us of the famous fathers of Tooley Street, but what they lack in numbers they make up by the bloodthirsty nature of their plot, which is to kill the President. This individual, convincingly played, has a pretty wife who amuses herself by flirting with the President's secretary. The President on receiving a note of warning from the conspirators, rushes home and almost catches the pair scheming, but the secretary escapes in the President's carriage, for which one conspirator is lying in wait, the carriage is held up, and the man inside is murdered, which proves, if it proves anything that the wife's flirtation was a good thing for her lord and master, although she herself regrets the tragic event so frankly that she swoons across the dead body. The scenic backgrounds are well chosen, being the grounds of some private estate where excellent tropical plants are in evidence to give the proper atmosphere.

The Dyspeptic and His Double (Kalem, Aug. 27).—This rather interesting and amusing comedy subject which is performed with plenty of cartoonness, might have been improved if the dyspeptic had more nearly looked the part. He was about as fat and healthy an individual as it was possible to secure. Considering this drawback he appears remarkably well in his pantomime work, as does also the double. Not being able to eat, the dyspeptic becomes a hungry tramp who resembles him to change clothing. While the tramp revels in the good things of the table, and is fondled by the wife, the dyspeptic is thrown out into the street, is arrested and condemned to the stone quarry, where his enforced labor soon cures him. Then he is released and returns home to kick the tramp back into vagrancy, there is no further use for the comical doctor who had been summoning specialists for his ailment.

Manufacturing Bamboo Hats (Pathe, Aug. 27).—The very interesting and picturesque process of making bamboo hats in India is well known in this subject, the realism and beauty of the scenes being immensely added to by the coloring of the film.

A Billposter's Trials (Pathe, Aug. 27).—The billposter in this "trick comic" could never hold a job in New York, but as his mission is really to make fun and not post bills, we can forgive him. The figures in the bills come to life and treat him shamefully, possibly because he is so bad with the brush. The film is quite amusing.

The Patience of Miss Job (Edison, Aug. 27).—A crowd of children are employed in this picture and as apparently only one of them is a professional their work calls for no criticism. The one exception is the bad boy. The Sunday school teacher and her husband, or sweetheart, take the class out for a picnic in the woods, where the bad boy plays various youthful tricks of no ingenuity and little interest and is always protected from punishment by his teacher. He does better acting, however, than the two adults in the cast. The chief fault of the picture is its lack of story, its one idea, to show that the persistent kindness of the teacher would win the boy from his mischievous tricks, being brought about so suddenly that it carries no conviction to the mind of the spectator.

A Dash to Death (Edison, Aug. 27).—The writer must confess to having experienced a genuine thrill when he saw on the screen the sub-subtitle containing the escaping duke dash over what appeared to be a bluff and in the next scene an instant later saw what seemed to be the same auto appear at the top of a high precipice and come dashing down. A complete wreck at the bottom. The wrecking of the machine was no fake and was so well managed that the picture deserves to stand out as a notable production for this reason alone. The pity is that the story that leads up to this death to death is so wanting in plausible motive. The duke in his mad flight to destruction is merely trying to run away from a vulgar chastisement at the hands of an angry American. The American has already whipped the duke in a parlor scrimmage that resembles a boxing match, long drawn out and painfully tedious, and it is impossible to comprehend why he is so eager to overtake the miscreant after he didn't he left well enough alone and commit the absurd duchess? Why—but of course we know why. It was to lead up to the big scene. How much better it would have been if the plot had presented the future victim of the auto wreck as an escaping murderer, whose desperate situation would have furnished a plausible reason for his flight as well as for the persistent pursuit. In the earlier scenes we are shown as American girl being married to a foreign nobleman, while her discarded American suitor sits well down stage in a chair and mopes in dispair. The couple go to live in Naples, where the duke domineers over his wife so outrageously that we feel the young bride has become she fails to show American spunk and box his ears. In the end she sends a long letter by cable to papa, showing that she knows no value of money, and her old suitor takes papa's place and goes to Europe to fetch her home. That's how he gets into the ducal home and comes to chastise the brutal duke. The scenic effects are fine and the acting is one half bad.

The Hell That Men Do (Vitagraph, Aug. 28).—For thrilling melodrama cleverly carried forward to a logical conclusion, this picture is one of the best that has been presented in a long time. There is one character that we are not exactly able to read. But, although we don't know why he does certain things, we know what it is that he does, and his part in the story an important one, too, is clear enough to serve. The character referred to is the one of the three suitors who commits the murder. The story is laid in a Western mining camp and opens with this suitor, just referred to, in the act of getting his conge from the girl. He is followed by suitor number two, who is also refused, although the girl in tears appears to think well of him. Then comes along number three, who, it is evident from the action, should have married her ere this. She begs, but he is impatient and at this juncture father enters and orders both out of the cabin. Lover number two, with a gun, now forces the betrayer to promise marriage to the girl, and it looks for a moment as though the matter would go through, but the reluctant lover goes to his cabin to brood over his impending marriage, when in comes the first rejected suitor, and after a talk that we fail to follow the two fall to fighting and number three is killed. The murderer, finding blood on his cuff, tears it off and throws it out of the window, where it is picked up by a Chinaman, the comedian of the story. The Chinaman also receives a bucket of water in the face, thrown by the murderer, who has washed his hands—a bit of comedy in the wrong place. The second lover, he of the gun, now enters and finds the murdered man, and the murderer returns with a crown and points him out as the criminal. Trial by Judge Lynch quickly follows and the wrong man is about to be condemned when the Chinaman produces the shirt cuff and justice triumphs, the marriage of the girl to the acquitted man following before the body of her old lover has had time to grow cold. But despite its defects the picture is gripping and shows much good acting.

The Professor's Dilemma (Pathe, Aug. 28).—This is a comedy of some amusement, very similar in plot to a Vitagraph picture issued earlier in the week, but much more cleverly treated and acted. A clownish musician is invited to a reception, but has no suitable clothes. He appeals to an artist friend, who is equally destitute; but at this moment a man in evening dress arrives at the artist's studio to have his portrait painted. The artist induces him to pose as an ancient warrior and the musician dresses in the stranger's clothing, thus being able to attend the reception, where he is playing the piano in great glory, when the owner of the clothes, grown impatient from long waiting, bursts into the parlor and puts an abrupt end to the entertainment.

Hypnotic Wife (Pathe, Aug. 28).—Extravagant in idea, but acted with the rare ability of the French, this little farce is good for many laughs. A pretty but domineering wife so abuses her poor husband that he appeals to papa. Papa comes and determines to camp in the house, whereupon the wife takes lessons from a funny hypnotist and puts papa-in-law under a spell which only ends when the poor man in his underclothes is landed in an insane asylum. The grave earnestness with which the different characters perform these ridiculous actions gives the subject its humorous value.

A Generous Emperor (Gaumont, Aug. 28).—The generous Emperor is Napoleon, and he finds one of his young officers asleep in the act of writing his mother, praising his Emperor and inclosing all his pay. The Emperor rewards the youth with a roll of gold and promotion to captain. The story is short, but very well acted.

The Horse and the Haystack (Gaumont, Aug. 28).—While a family of four is in bathing their horse, left beside a load of hay, devours the entire load. Their astonishment at his capacity is as nothing to the fear and amazement they experience when they note the effect. The horse becomes a regular whirlwind and by trick photography is made to dart around corners, through groves and up hillsides in a most wonderful manner. The idea is not new, but it is managed in a new way amidst novel surroundings, and the film pleases.

Great Event in Podunk (Gaumont, Aug. 28).—Nothing is added to this film by pretending in the title to locate it in America. This is a fault frequently noted in foreign films, American names being given to characters and places when the scenes themselves plainly indicate Paris or some other French city. Some credit should be allowed for the intelligence of the spectators, who cannot fail, the most dense of them, to perceive the incongruity. In this picture a statue is to be dedicated. Two rustics and a policeman becoming charged with electricity from the street car track are frozen in statuesque attitudes in the centre of the street, where the officials and citizens mistake them for the statue and the ceremonies are commenced, only to end in a general mix up when the current is shut off at the power house. The story is rather too absurd to be funny, although the gravity of the hundred or more citizens and uniformed officials, musicians and soldiers is sufficiently droll to furnish some amusement.

BIG PHILADELPHIA INVESTMENTS.

Handsome and Expensive Picture Houses Being Erected in the Quaker City.

(Special to The Mirror.)

PHILADELPHIA, PA., Aug. 30.—A considerable number of Philadelphians are still of the opinion that the vaudeville moving picture business belongs to the "get-rich-quick" class. We now have just 175 of such licensed places in this city, according to latest returns at City Hall. Notwithstanding this fact, arrangements are being made to still further increase the number, although it is admitted by the knowing ones that the crash will come later. The new houses, contemplated or under actual construction, may be classed as theatres, inasmuch as they are provided with stages, scenery, etc. Their cost range from $10,000 to $75,000, the higher priced ones being located, of course, in the more central parts of the town. At 913-917 Market Street the Lubin syndicate is putting up a most substantial building. At Broad and Porter streets a regular theatre is being constructed. Plans have been completed and estimates are being taken for an elaborate structure at Fifty-first Street and Haverford Avenue; another at 1205-1207-1209 North Fifty-second Street, and a third on Germantown Avenue. The latter is being designed with a special view to the production of vaudeville entertainments, and will be one of the largest amusement halls in that section of the city. It will have a frontage of 57 feet and a depth of 180 feet. There are a few of the more important structures of this kind under erection, or to be erected; but many old buildings in various parts of the city are being altered for the same purpose. The end will be the same as happened so often in the stock market, the grain pits, and real estate speculation—some one will get hurt.

[Is it not probable that the ones who "will get hurt" will be the small and inferior houses which will be crowded out of business by the more pretentious and better conducted theatres?—ED.]

FRANK MARION'S VACATION.

Frank Marion, of the Kalem Company, who has been enjoying his vacation around the Thousand Islands, has left for a Western trip and will next be heard from, probably, in Yellowstone Park.

VITAGRAPH FILMS

"THE FILMS OF QUALITY"

TUESDAY, SEPTEMBER 7th:

THE FISHERMAN

A tragic tale rich in tense dramatic situation and presenting a series of exceptionally beautiful marine views. An old fisherman and his son set out on a fishing trip in spite of an approaching storm. A squall upsets the tiny craft, and the boy is washed beyond his father's reach, disappearing in the thick mist of rain. The old man clings to the keel of the overturned boat until rescued by his brave wife, who faces the danger of the sea alone, impelled by a foreboding of disaster. They return to their humble cottage, lamenting the loss of their child, when two fishermen are seen approaching bearing the body of the boy. There is still a spark of life in the inanimate body, and hard work snatches him from the gates of death. Length, 430 feet.

HE TRIED ON HAND CUFFS

An hour before the ceremony the expectant bridegroom is reminded that he has forgotten the license. He rushes off to the City Hall to obtain the important document, and while waiting for the form to be filled in curiously examines a pair of handcuffs the sheriff has laid upon the desk. He accidentally snaps these upon his wrist, but cannot wait the sheriff's return to obtain his release and starts for the church, being arrested as an escaping prisoner just as he reaches the church door after a series of exciting experiences. At the police station explanations are made, the sheriff arrives with the key to the cuffs and the ceremony is performed without further delay. A lively and laughable comedy subject, and a sure winner. Length, 564 feet.

SATURDAY, SEPTEMBER 11th:

AN ALPINE ECHO

Antoine lives with his grandfather in the Swiss Alps. An avalanche destroys the home of a neighbor and kills the parents of little Lena, who is adopted by the old woodcarver. She and Antoine grow up together and their affection ripens into love. Antoine acts as a guide in the tourist season and becomes enamoured of a pretty American flirt, who encourages him in his madness. He follows her to America, but she does not even recall the man until reminded of the incident, and she orders him from her house. Antoine procures a situation with a woodcarver. Following the old trade, and one day he hears the song of the Alps that was played by the handsome music box that was his grandfather's greatest treasure. The melody conjures up visions of the far-off home, and when he finds that it is the same music box, sold to his employer by Lena, who has come to America in search of him, and who has been reduced to selling the cherished possession, they are once more united and the benevolent employer presents them the beloved music box as a wedding gift. A dainty romance told amid picturesque scenes by a thoroughly competent cast. The picture of the avalanche is a decided novelty in motion photography. Length, 990 feet.

The Vitagraph Company of America
NEW YORK, 116 Nassau St.
CHICAGO, 109 Randolph St.
LONDON, 25 Cecil Court
PARIS, 15, Rue Sainte-Cecile

MACDONALD RESIGNS.

Dwight Macdonald No Longer General Manager of the Motion Picture Company.

Dwight Macdonald, the first general manager of the Patents Company, has resigned his office for the purpose of resuming the practice of law. It was under Mr. Macdonald's administration that the office and administrative machinery of the big corporation was organised and perfected. It was a task of great magnitude and difficulty, being a mammoth business born almost overnight, with little or no precedents for guidance, and Mr. Macdonald is entitled to much credit for the part he took in the matter.

In sending in his resignation, which is dated Aug. 10, Mr. Macdonald says:

The calls upon me from my professional connections, which necessarily have been neglected by me while with the Patents Company, make it necessary for me to devote my entire time to the practice of the law with my firm, Macdonald and Bethwick. As the work that required my personal attention, such as the organizing of the Patents Company's staff and office, has been completed, I feel that I can now resign with the least inconvenience to the company.

In accepting the resignation, J. J. Kennedy, treasurer of the company, acting in the absence of the president and vice-president, states that the company feels that it can best show its appreciation of Mr. Macdonald's close attention to its interests by complying with his request and accepting the resignation.

There have been rumors of a possible successor to Mr. Macdonald, but it can be stated that none has yet been chosen. President Dyer of the company has not yet returned from Europe, and in the meantime the affairs of the company are being administered by Vice-President Marvin.

ANNETTE KELLERMANN PICTURES.

The Vitagraph Company denies the statement appearing in some of the daily papers, that Annette Kellerman will be prevented by legal action or managerial pressure from posing for Vitagraph films. A new tank twelve feet deep is being constructed for her at the Flatbush studio, the regular tank, only five feet deep, not having sufficient depth to permit the exhibition of her entire repertoire of fancy diving.

VITAGRAPH'S NEXT HUGO FILM.

"Fantine," the second of the films *de luxe* of incidents from Victor Hugo's "Les Miserables" made by the Vitagraph Company of America, was released Aug. 25. This is said to be even more noteworthy than the first of these subjects, The Galley Slave, which comes out this Saturday.

START RIGHT

with

The Edison Kinetoscope

and you're in the business to stay. The people *want* to go night after night, but their eyes can't stand it if the pictures are blurred and shaky.

For clear, steady pictures the Edison is the one machine you can depend on to bring back the same crowd every night—the home and family crowd. That's the kind of patronage that will put your business on its feet.

Write to-day for full particulars, booklet and copy of the "Edison Kinetogram."

EDISON MANUFACTURING COMPANY

64 Lakeside Ave., Orange, N. J.

A KALEM FEATURE FILM.

The Pay Car, the Kalem issue for Friday of this week, is said to be wonderfully realistic. A well-known railroad man who has seen an advance copy states that the film has "more railroad atmosphere" than any other picture he had ever seen.

NON-INFLAMMABLE FILM AGAIN.

Reports That New York City May Enforce Its Use—A Blow to Independents.

A report is in circulation that the New York city authorities are considering the promulgation of a new rule governing explosives as applied to motion picture films. It is proposed to prohibit the use in Greater New York of any films not fireproof or so far fireproof as to be incapable of independently maintaining combustion. The new film stock now supplied by the Eastman company and being used exclusively by the licensed manufacturers would comply with this provision, but the old style of celluloid film, of which there are many millions of feet in use, would be entirely prohibited.

The matter is now said to be before the Municipal Explosives Commission, and the chances of its adoption are considered probable. It is proposed to have the rule go into effect sixty days after adoption.

If this rule should be put into force it would bear heavily upon the Independent exchanges and exhibitors, as all American Independent manufacturers are using celluloid stock, and nearly all Independent importations are of the same inflammable material. The Great Northern Company is the only Independent company, so far as known, that is advertising non-inflammable film. But with Licensed exchanges the hardship would not be severe, as by the time the rule could go into force they would have three months' or more supply of non-inflammable film on hand and could use their old celluloid films in supplying service out of town, where no such rule is in force. It would be expected, of course, that if New York city should adopt a rule of this character other cities and even States would follow the example, and the rule would eventually become general, as there can be no question about its desirability from a standpoint of safety to life and property. But such matters are not brought about in a day, and it is likely that by the time the prohibition of celluloid could become general all exchanges would be well supplied with the new film. Another very welcome thing would be accomplished in addition to the matter of safety, and that would be the enforced retirement of worn-out "junk," some of it years old. It would put the second-hand film man out of business.

LICENSED FILM RELEASES.

Aug. 30.	(Bio.)	The Mills of the Gods. Com. Drama	672 ft.
" 30.	(Bio.)	Pranks. Farce	328 "
" 30.	(Pathe)	Ralph Benefits by People's Curiosity. Col. Trick	285 "
" 30.	(Pathe)	The New Mail Carrier. Comedy	672 "
" 30.	(Lubin)	The Doctor's Bride. Drama	580 "
" 30.	(Selig)	Mrs. Jones' Birthday. Comedy	540 "
" 30.	(Selig)	Winning a Widow. Comedy	450 "
" 31.	(Vita.)	The Hunchback. Drama	633 "
" 31.	(Vita.)	Niagara in Winter Dress. Scenic	350 "
" 31.	(Urban)	Professor Puddinhead's Patents. Trick	404 "
" 31.	(Urban)	The French Battleship "Justice." Industrial	557 "
" 31.	(Edison)	Suffer Little Children. Drama	1000 "
Sept. 1.	(Pathe)	Little Street Singer. Col. Drama	426 "
" 1.	(Pathe)	Sam Not Wanted in the Family. Comedy	502 "
" 1.	(Gaumont)	An Awakened Conscience. Drama	627 "
" 1.	(Gaumont)	Magic Cartoons. Magic	340 "
" 2.	(Bio.)	The Sealed Room. Drama	779 "
" 2.	(Bio.)	The Little Darling. Comedy	211 "
" 2.	(Lubin)	The Woman Hater. Comedy	850 "
" 2.	(Lubin)	The Haunted Hat. Comedy	305 "
" 3.	(Selig)	The Blight of Sin. Drama	995 "
" 3.	(Kalem)	The Pay Car. Drama	930 "
" 3.	(Pathe)	A Visit to Biskra. Col. Scenic	443 "
" 3.	(Pathe)	Show Your License. Comedy	420 "
" 3.	(Edison)	Ethel's Luncheon. Comedy	675 "
" 3.	(Edison)	Backward, Turn Backward, O Time, in Thy Flight. Drama	325 "
" 4.	(Pathe)	Grave Disappointment. Drama	361 "
" 4.	(Pathe)	Launching the "Voltaire." Scenic	253 "
" 4.	(Pathe)	Training Bulls for the Fight. Scenic	331 "
" 4.	(Vita.)	The Galley Slave. Drama	885 "
" 4.	(Urban)	In Hot Pursuit. Drama	514 "
" 4.	(Urban)	Romantic Italy. Scenic	437 "
" 6.	(Bio.)	"1776; or, The Hessian Renegades. Drama	965 "
" 6.	(Pathe)	Versersaillen. Scenic	474 "
" 6.	(Pathe)	They Robbed the Chief of Police. Comedy	456 "
" 6.	(Lubin)	The Call of the Heart. Drama	670 "
" 7.	(Lubin)	Our Country in Arms. Patriotic	255 "
" 6.	(Selig)	(Title not reported.)	
" 7.	(Vita.)	The Fisherman. Drama	430 "
" 7.	(Vita.)	He Tried on Handcuff. Comedy	564 "
" 7.	(Gaumont)	(Title not reported.	
" 7.	(Edison)	A Dangerous Pair. Comedy	520 "
" 7.	(Edison)	The Temptation. Drama	475 "
" 8.	(Pathe)	Little Soldier. Drama	394 "
" 8.	(Pathe)	Sweden, Gota Canal. Scenic	456 "
" 8.	(Essanay)	Justified. Drama	970 "
" 8.	(Urban)	(Title not reported.)	
" 9.	(Bio.)	Comata, the Sioux. Drama	953 "
Sept. 9.	(Lubin)	A True Patriot. Patriotic	735 ft.
" 9.	(Lubin)	Glimpses of Yellowstone Park. Scenic	180 "
" 9.	(Selig)	(Title not reported.)	
" 10.	(Pathe)	Tom Thumb, Fairytale	516 "
" 10.	(Edison)	The Making of Honey. Industrial	195 "
" 10.	(Edison)	The Amateur William Tell. Comedy	803 "
" 10.	(Kalem)	Harem's Bride. Comedy	950 "
" 11.	(Pathe)	Facing a Sea Lion in the Arctic. Sport	391 "
" 11.	(Pathe)	Sport in Java. Sport	298 "
" 11.	(Pathe)	How to Tame a Mother-in-Law. Comedy	351 "
" 11.	(Vita.)	An Alpine Echo. Drama	990 "
" 11.	(Gaumont)	(Title not reported.)	

INDEPENDENT FILM RELEASES.

Aug. 26.	(Phoenix)	A Strange Reunion. Drama	910 ft.
" 28.	(Great Northern)	The Shell. Drama	567 "
" 28.	(Great Northern)	Cowboys in Argentina. Scenic	387 "
Sept. 1.	(Centaur)	Peaceful Jones. Drama	900 "
" 3.	(Bison)	His Two Children. Drama	1000 "
" 8.	(Film Import)	Rheims Airship Flights	1000 "

VITAGRAPH WINS JACK BINNS CASE.

Supreme Court Justice Brady decided against Jack Binns in his suit against the Vitagraph Company for injunction and damages in the matter of using his name in connection with the motion picture representation of the Republic wreck, against the plaintiff. It appeared from the evidence that Binns was backing a show at Coney Island and was not so much annoyed by the notoriety as he tried to make out. It also appeared that the demand for the film has ceased.

SOLD BY THE SHERIFF.

The property of Amusements, Ltd., operating the Princess, picture and vaudeville theatre, at St. John, N. B., was bought at sheriff's sale Aug. 16 by G. C. Jordan for $560. The building is held on yearly lease and the future of the enterprise has not yet been determined. The enlargement of the Bijou has been temporarily postponed.

THE MELIES COMPETITION.

The Melies competition for the best motion picture stories, in which $450 in prizes are to be distributed, closes Sept. 1. Gaston Melies reports that over 200 scenarios have been submitted.

TOWNSEND WRITING PICTURE STORY.

Edward W. Townsend, author of the "Chimmie Fadden" stories, has accepted a commission from the Edison Company to write a special motion picture scenario for that company.

MOVING PICTURE NOTES.

Interesting Items of News from Moving Picture Theatres the Country Over.

At Williamsport, Pa., moving pictures at Lycoming Opera House continue to please large attendance. Edison's best films are used. Specialties and interesting pictures at Frank I. Wilson's Theatre drew good business Aug. 22-28. John Hein, manager of the Lyric and Grand, did satisfactory business with illustrated songs and moving pictures Aug. 22-28.

At San Antonio, Tex., the Marvel now has six large fans, which makes the place cool and comfortable during warm spell. Business very good Aug. 15-21. The Wonderland is still holding its own and Manager Barker says that not withstanding the hot weather he can't complain of the business, for he is doing very nicely. The Alamo, Palace, Dixie and Gem and Quality are all doing a fair business. The Superba had the La Celles, eccentric comedy composing and harmonising team, week Aug. 15-21, with illustrated songs and moving pictures, to splendid business.

At the Grand (W. J. Thiers, mgr.), Marshall, Tex., high class moving pictures, to large business Aug. 21-28.

At the Arcade (W. H. Crawford, mgr.), Brownsville, Pa.: Excellent moving pictures and songs by Jack Hall pleased good attendance Aug. 19-25.

The Majestic (Carl Schwara, prop. and mgr.), Burlington, N. J., offered week of Aug. 16-21 an excellent programme, with a change of bill nightly, made up of independent pictures and illustrated songs rendered in a pleasing manner by Elizabeth Harris, of Philadelphia, who opened an extended engagement at this house 16. Miss Harris first received recognition as a singer at the Bijou Dream, now closed. The Willie Whitla kidnapping case attracted Aug. 17. A picture shown 18 that is worthy of repetition was The Making of a Big Gun; good business prevails. The Auditorium (James W. Lanning, owner; Charles M. Lanning, mgr.), presented week of 16 a line of licensed pictures that generally appeal to the lovers of this kind of entertainment, among them being A Woman's Way. Charles Hargreaves, who has established himself a prime favorite at this house, continues to sing the latest illustrated songs as sweetly as ever, to large and well pleased audiences.

The Temple moving picture theatre reopened Aug. 23, at Elgin, Ill., and was visited by many people during the evening. C. T. Smith's Lyric Theatre is doing a fair business with songs and pictures.

At Lowell, Mass., motion pictures and illustrated songs by May Whitely and Jack Manchester continue to please good business at the Voyons. Capacity business is the report from the Alhambra, and good houses at the Star, Pastime and La Scala Aug. 22-28.

Excellent films and illustrated songs pleased good business Aug. 16-21 at the Clement Theatre (Frank E. Howe, mgr.), Dover, N. H.

At the Lyric, Du Bois, Pa. (J. V. Allen, mgr.): Aug. 16-21: Motion pictures and illustrated songs by the popular baritone, Burt Redfoot; good show and good business.

At Urbana, O., Wonderland (Willoughby and Glick, mgrs.), Orpheum (Murray and Holding, mgrs.), both picture houses and continued good business Aug. 22-28.

At the Star (A. Happer, mgr.), Wellsville, N. Y.: Excellent moving pictures and songs pleased full houses all week, Aug. 22-28.

At Perth Amboy, N. J., the Bijou (F. F. Erlich, mgr.): Moving pictures and illustrated songs to good business Aug. 22-28.

At Cambridge, O., Orpheum (Hammond Brothers, mgrs.): Pictures and songs to crowded houses. At the Princess (Taylor and Clark, mgrs.): Pictures and illustrated songs; business good.

At Fort Dodge, Ia., the Delight (H. Spencer, mgr.): Moving pictures and songs Aug. 22-28.

At Newport, R. I., the Star and the Bijou enjoyed large patronage Aug. 23-28.

At Petersburg, Va., Cockade moving pictures Aug. 18-25; good business; pleased.

At Bangor, Me., the Nickel (H. F. Atkinson, mgr.): Pat Harrington is a recent addition to the singers, and is well received. Miss Miller continues her success and the attractive pictures shown are packing the house every day.

At Blair and Tierney's Unique, Spencer, Iowa, good pictures and business Aug. 22-28.

Bleich and Mack, managers of the Grand, at Jonesboro, Ark., report brisk business Aug. 22-29.

At Pottsville, Pa., the Columbia and Lion moving picture houses both doing well and using Association films Aug. 22-28. Lyric closed.

Business at Premier Scenic Temple, Portsmouth, N. H., continues good. Gertrude Rea, female baritone, and Edward Courtney, a tenor soloist of merit, are delighting the patrons with their fine rendition of popular songs Aug. 22-28.

At Saratoga Springs, N. Y., Bijou (Dwyer Bros., mgrs.), with their licensed films daily and two illustrated songs by Will F. Cook, to greatly pleased patrons. Wonderland (J. C. Grau, lessee; Frank Burton, mgr.), is using two independent films and two songs, special and illustrated, sung by Frank Burton, to immense business. Lyric (Kihlmers and Beckett, mgrs.), is making a specialty of Biograph pictures, and Jerome H. Remick and Co. songs, to capacity houses; Steve Blower, vocalist.

At Logansport, Ind., Krotz and Rife, managers of the Grand, continue to please with moving pictures and illustrated songs Aug. 22-28. The Ark also had good business.

At People's Theatre (Ada Webb, mgr.), Durand, Okla., feature films: Washington Under the British Flag, Washington Under the American Flag; good pictures; illustrated song by Opal Webb, "Little Nell, My Blushing Bride"; this is a good one, well rendered by Miss Webb, and both pictures and song well received by good attendance.

The moving picture houses at Providence, R. I., have been doing a remarkable business in spite of the warm weather. Bullock's Temple of Amusement was packed to the doors and a good bill was presented. The Fords, who featured last week, again headed the bill. Dot Ford released herself from a straight jacket in full view of the audience. Others included Blimey and Chapman, James Bingham, W. H. Hilton, May Monohon, and Parker L. Burke. Before the Mast was the feature picture. The Scenic presented a snappy bill in Folk and Ring, Ward and Scott, Wallie Fitzgibbons, the George Austin company and an unusual line of new and instructive films. The Bijou and the Nickel continue with new films and illustrated songs, special scenery and electrical effects being the feature of the illustrated songs.

At Annapolis, Md., the Colonial, Curtis and company, the Lyric and the Victoria all did good business with motion pictures and illustrated songs Aug. 22-28.

At Tamaqua, Pa., the Family Theatre (Chris Peterson, mgr.): Moving pictures, vaudeville and illustrated songs continue to draw large houses and good business. Liberty Theatre (Bert Kleckner, mgr.): Moving pictures and illustrated songs; large attendance to good business Aug. 22-28.

NOTES OF VARIOUS ACTIVITIES.

Martha George, the German character actress, late of The Gay Musician, who has been engaged by David Belasco for Is Matrimony a Failure? has resigned from the cast, finding that her part was too small for her ambition. She is at liberty.

Alice Shaw, the famous whistler, varies occasional social and other engagements by teaching her art at her studio, 152 West Eighty-eighth Street. She has a number of remarkably promising pupils.

Ada Henry, who has been summering at her home, at Bonner's Point, N. Y., returned to the city last week, to learn that she has missed an engagement with a Broadway musical comedy, owing to the management's inability to locate her. Miss Henry was with Lulu Glaser last year, and is now open to offers. Characters is her line of work.

Walter E. Perkins has returned from Cape Cottage, Maine, where he played a special engagement in stock, presenting Who Goes There, which scored an emphatic hit. Mr. Perkins has had several offers for vaudeville and the road for next season, but has not settled his plans definitely.

Mary Young's two brothers, Wilfred and Bert, will be regularly installed as members of the stock company at the Castle Square Theatre, Boston. They first joined the company in the musical comedy productions, and now they will appear for the whole dramatic year.

Miss R. S. Hill, an American society girl, who has been singing in St. Petersburg and Brussels in grand opera, came back to Boston by the "Cymric" recently. She is going to sing for Oscar Hammerstein.

Emile Brunel, photographer, an adept at posing his subjects, gives an individuality to his photographs. His exclusive ideas in lighting bring about a result that is thoroughly artistic. His studio is located at 115 West Forty-second Street.

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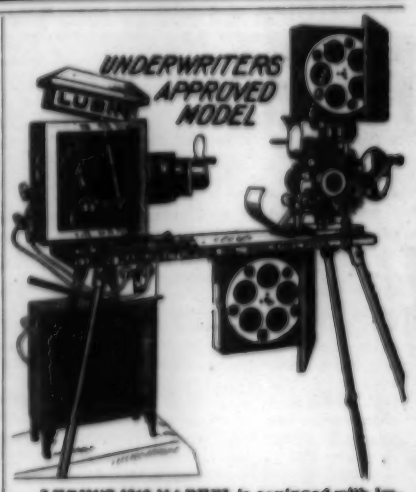

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THE VAUDEVILLE MIRROR

NOTE AND COMMENT.

The Grand Rapids *News* in a recent issue comments upon the prevalance among vaudeville producers, performers and players of dependence upon cheap and mawkish patriotism for the success of their efforts. The *News* said:

"Respect and veneration for the national colors are distinctive and commendable American traits, but do we ever realize with what frequency our patriotic instincts are played upon by chauvinistic spread-eagle orators and theatrical mountebanks? Nowadays, when a vaudeville actor is unable to make good on the merits of his act, he taps in the American flag, or some substitute for it, which he knows will gain the accepted kind applause. In many cases these performers are foreigners who have little sympathy with the American flag, except for its use as an asset in their performance. Many of them are here only long enough to gather money and they have no more sentimental regard for the Stars and Stripes than they have for the red flag of the railway flagman. Yet American audiences 'fall' for this unfortunate of their sentiments and will give the stamp of approval to mediocre performers who make use of the patriotic bait, while the efforts of more worthy and more honest actors go unappreciated. A little manicuring of the sentiments occasionally wouldn't do any harm. Were it not for the American flag some actors would be conducting 'shine' parlors, or be engaged in some avocation more suitable to the measure of their talents. As 'shines' many of them should attain eminence."

This method of applause winning is too often depended upon not alone by the vaudeville stage but throughout the theatrical world. There are many acts which either at the finish or during the action bring out the American flag and wave it wildly about while some one shouts something about the "grand old rag." This is not patriotism, but a device of selfishness. It conveys no true sentiment and has no legitimate meaning. Half of the people in front who applaud such methods would probably be the last ones to answer a call to serve the nation in time of need. It is a cheap and tawdry method of currying favor with the public.

—

Recently in the Supreme Court of New York a prominent actor sued a prominent vaudeville manager for salary claimed to be due him for services not rendered at Sunday night performances. That is what the suit actually meant, although it was not actually brought upon those grounds. The actor in question had signed a contract calling for a high salary. He was supposed to play the twelve regular performances during the week and two extra performances on Sunday. Owing to the enforcement of the Sunday laws by the Police Commissioner of New York City he was unable to perform on Sunday. The actor claimed, and rightly enough, that he could not appear in his playlet without make-up and costume. When the manager settled with him for his services a deduction was made for the Sunday matinees and nights on which the actor did not appear. The actor then sued for the balance due him, claiming that he was ready to go on, but that the law prevented his appearance. Should the actor be made liable in such a case? Is it the fault of the actor if the law of any city, State or nation prevents him from working? Is he not entitled to a full week's salary under such circumstances?

—

Why does the average dancer upon the vaudeville stage think that he is called upon to sing? How many acts, good acts, that are upon the variety stage to-day open with a song and follow it with a dance? And how many, how very many, of such acts there are that belong in the amateur class as regards their vocal abilities? Why inflict voices of the tin horn variety upon the public when possessed of a pair of feet and limbs that were made to charm and entertain? Is not dancing a sufficient art in itself? Can you imagine a Genée trying to warble a ditty about the "Sun's so bright to-day upon the heather," or some such beatific sentiment, and then doing one of her wonderful dances? Or to reverse it—can you imagine a Caruso or a Melba opening with a clog and then singing Il Pagliacci? Why mix two separate arts when unnecessary and when so impossible?

SIXTY-EIGHT ON ONE BILL.

At the American Music Hall and Roof Garden this week William Morris presents a bill which requires the services of sixty-eight people. They are divided as follows: Romany Opera company, 20; Henry Lee, 3; Grace Walters, 20; Georgia Campers, 10; Herbert Lloyd, 8; Herbert Cyril, 1; Gardiner and Revs, 2; Midgley and Carlisle, 2; Sophie Tucker, 1; Henry and Alice Taylor, 2; Willa Holt Wakefield, 1; making sixty-eight in all.

NEW VAUDEVILLE ACTS

OFFERINGS OF THE PAST WEEK SEEN IN VARIETY THEATRES ABOUT THE GREATER CITY.

Porter J. White Presents a Dramatic Sketch of Value—Nora Bayes and Jack Northworth Make Joint Debut at Fifth Avenue—Another Vampire Dance.

Porter J. White and Company.

At the Fifth Avenue last week Porter J. White and company presented one of the most interesting dramatic offerings of the season. Surprising because of the cloning of the playlet, which up to the curtain looked as if it would be a rather ordinary sketch. The scene is in the home of the district-attorney of any county. The Visitor (which is the name of the sketch) is announced by a maid. He is a rough, tramp sort of chap, who after some perfecting confesses to the murder of a friend of the attorney's, a case which the latter is taking a keen interest in at that time and which he is pressing to the utmost. At the opening of the interview the Visitor states that "unwritten law," and the attorney scoffs at the idea. When the Visitor has told his story, which perceives the sincerity of the attorney's wife and home, the latter declares that he will stand for the murder, and that no jury in the land could convict him. The Visitor then declares himself to be the new lawyer for the real defendant, and announces that the "unwritten law" is to be his plea, and that the district-attorney has no strong case. The curtain slowly descends. This close saves the sketch. Oliver White has written a one-act offering that will have a long run in vaudeville, and is to be congratulated upon his work. Mr. White played the role of the Visitor in most commendable fashion. In fact, he was so true to the part that he was almost "undramatic" at times. Touche on the stage are generally either overdone or underdone, and we are so used to the stage versions of the lawyer and the crook that we cast aside the real character. Mr. White is true to the real man of this type as he is found in bar rooms and upon the streets than almost any other portrayal we have yet seen. John C. Connery gave a most acceptable impersonation of the district-attorney and his scenes with the maid alone and with the Visitor were most commendable. Adelaide Fairchild played the part of the maid, and it is rather to be pitied that she did not have more to do. She was exceptionally pretty, and her few lines and business were handled with care and apparent study.

Nora Bayes and Jack Norworth.

It was a happy and a glad decision upon the part of Nora Bayes and Jack Norworth when they decided to appear together in vaudeville. For since Frank and Dot Hartt broke their bonds the vaudeville stage can point to no "matrimonial team" of Lasaunic pianist so, sisted in the opening, while both of the "stars" warbled their ditties to the huge enjoyment of the Fifth Avenue audience. Miss Bayes first appeared in a beautiful white satin creation with a long train, maroon lace insertions decorating the bodice and bottom of the skirt. The gown was of the princess cut with demi-lotte neck. A white lace shawl relieved with tassels was worn at first, later a black shawl being shown, and a large black picture hat with profuse trimmings completed the effective dress of the singer. A similar butterfly-effect gown was the first change, carrying many flounces and tucks of the day. This was followed by an up-to-date version of "Ain't He the Wise Old Owl," by Mr. Norworth. Then Miss Bayes sang a most entertaining number called "How Things Have Changed Since Mother Was a Girl." This included a travesty on many things of our daily life, as they were done in the past and as they are done to-day, and the offering was received with loud outbursts of applause. A travesty on Eva Tanguay and performers of her ilk was most amusing. "A B C D," a new Norworth song called "The Alphabet Song," which was received with favor, however, and for the closing Miss Bayes sang "Where the Morning Glories Grow," which was a pretty song, but one that will require several repetitions of the chorus in one where both of the singers were called out for innumerable bows on Tuesday night. That they can appear to advantage in vaudeville for many months to come is a foregone conclusion.

Dona Marya and Company.

At the West End Theatre last Wednesday night the Nyke Agency offered a new singing offering that bids fair to rival such acts as The Girl with the Auburn Hair and other similar presentations which have met with marked favor upon the vaudeville stage in past seasons. Dona Marya is a singer of ability and exceptional voice and her renditions of Ethelbert Nevin's "Rosary," "Lady Love," "Beautiful Garden of Roses" and "Rock of Ages" is deserving of praise of the highest order. The act opened with a drop in two, the players appearing in Colonial costumes. Donna-Marya renders her first song and another woman was then carried on in a litter by two men in the garb of the day. During a change of scene the latter woman did a dance which really mars the act and which might be substituted for something more appropriate. During this offering an Italian song was played, the dance being of the Spanish type. Then came the feature part of the act, which was a transfiguration, showing an illuminated cross upon which the face of the Christ was shown. This, too, might be eliminated. A Mephistopheles appeared and the woman who had done the dancing worked in a sort of pantomime with him, reminding one of a scene in Faust. The "Rosary" song was used here, working up to the curtain. That the audience liked the act was demonstrated by the ten or eleven curtains demanded of it.

Smith and Donaldson.

Following the lead of Bert French and Alice Ets Joseph C. Smith and Ethel Donaldson produced their "own original conception" of the Vampire Dance at the American last week. Their act opened with the Apache Dance and a sort of "Kic-King" polka, which was a feature of the act as formerly produced by Mr. Smith and Louise Alexander. Miss Donaldson is not as clever either in dancing or pantomime as her predecessor, and the act seems to have lost the ginger that characterized its inception. The Vampire Dance was performed in a full stage parlor set, with Mr. Smith in full evening dress and his partner in a black sheath gown effect with, seemingly, only tights beneath, and an adequate display of shoulders. This "original conception" was a vampire with strong society and drawing-room inclinations, both uninteresting and wholly lacking in conviction. The dancing itself lacked the spirit action and vividness of the French-Ets effort, but the subject was handled with a little more daring. Miss Donaldson's efforts were superhuman, but she evidently has not the temperament or the pantomimic ability to make her part of the performance convincing. Let us hope this will be the final struggle to flood vaudeville with entertainment of such questionable character and bad taste.

Homer Lind and Company.

Although Homer Lind's little play, The Opera Singer, strictly speaking, is not new, it is more or less of a novelty to theatregoers hereabouts and as such met with much approval from the patrons of the Brighton Beach Music Hall last week. The sketch, which is the work of Gus Weinberg, tells the story of an old opera singer who, while rehearsing for a vaudeville appearance on the stage of a "variety" house, recognizes in a girl violinist in the orchestra his little daughter, taken from him many years before by her mother, who, apparently, had eloped with some one she loved better than the singer, although that fact is not made perfectly clear in Mr. Weinberg's text. The action of the story supplies Mr. Lind with excellent opportunity to sing, an opportunity which alone makes the act worth while, and for the young woman in his support to play the violin charmingly. Other than this young woman Mr. Lind is supported by a young man who acts as pleasingly as he plays the piano. Both are so good that they deserve credit on the programme aside from the phrase "and company." From a musical standpoint the act is excellent—from a dramatic standpoint it is always interesting.

Al White's Four Dancing Bugs.

The Four Dancing Bugs, seen at the Alhambra last week for the first times under this name, are a quartette of exceptionally good dancers and mediocre singers. They opened with an eccentric acrobatic dance, wearing costumes of the "Six Hopkins" variety (by the girls) and of the Al. Lawrence type (by the boys). The girls then appeared in soubrette dresses and the boys in conventional Summer sack suits with rather glaring combinations of ties and scarfs. Their dancing is remarkably good and many new and clever steps were shown. They closed in one with a dance offering that is on a par with the best being shown in vaudeville to-day, winning a goodly encore and several well deserved bows on Monday night. The songs used were "That Way Me" (?), a medley of Southern airs and "Yankeeana Rag."

The Langdons.

Presenting a burlesque and imitation act at the West End on last Wednesday night, the Langdons made their metropolitan vaudeville bow. The elder of the two players is an eccentric character player of ability and much of her work was quite amusing. She played the part of a mid-aged saved woman of the typical stage variety and her costume and make-up was appropriate for the character. The other member of the team was a young girl who acted as a feeder in the early part of the act, later singing "Bandy Legs" and doing a dance number. The former appeared to an eccentric evening gown of the dutch. On the small time the act will serve.

The Football Dogs

Joe Hart's markly advertised "Football Dogs" were presented at the Fifth Avenue Theatre last Tuesday night for a tryout in America. A full stage setting is used, a green baize gridiron with a circled centre being shown. A wire is hung across stage from which a football is suspended on a ring. Seven dogs are used on a side, representing Princeton and Yale universities. Two large bulldogs guard the goals. The other dogs are active foi terriers, who make things lively by taunting the ball with their noses. The game is novel and interesting, although it drags somewhat toward the finish. If some added novelty could be inserted in the act it would be a most entertaining feature of the vaudeville stage.

Ye Olde Home Choir.

On Wednesday night at the West End a new mixed quartette made their first vaudeville appearance in town, under the name of Ye Olde Home Choir. They appear in costumes of the Irish period, and render many of the songs popular at that time and since, closing with several up-to-date melodies. These songs included "Annie Laurie," "Songs of the Good Old Days," "Old Black Joe," "Silver Threads Among the Gold," "Ben Bolt," "You Make Me Laugh That Way" (?), "Pony Boy," "Bonnie My Highland Lassie," "Barney McGee," and a recitative song. The act is a most acceptable one, and deserves further consideration in the best houses.

De Witt Young and Sister.

De Witt Young and Sister (American) should be credited with a praiseworthy ambition to do something a little different from the average juggling act. They use a full stage set, college style, and Young juggles everything in the room, from glasses to the bedstead, with nonchalant ease and rapidity that caught the fancy of the audience repeatedly. The act closes with boomerang throwing by the woman.

Jones, Brands and Jones.

Jones, Brands and Jones, features of the bill at the New Brighton Theatre last week, are colored comedians, who sing and dance rather pleasingly, and deserved the applause awarded them. The voices of the women are not remarkable, but they make up for that lack in a very evident and sincere desire to really please

(Continued on page 22.)

PENCILED PATTER.

This world may be a stage, but it has only one exit to go through, and you can't even come back for a bow.

Frank Alvin, who plays the Italian kid in Gus Edwards' School Boys and Girls, is going to be featured in a new act by that producer. Considering his experience was very limited before Edwards took hold of him, Alvin's improvement has been remarkable.

Just a few notes of music,
A joke on some well-known fact,
Go and learn a step or two,
And you have a vaud'ville act.

When you see some of the characters "described" on song slides it's hard to make sane persons believe human beings posed for them.

The United agents are all looking happier nowadays, as bookings are getting more numerous. Patience is one virtue a vaudeville agent must possess.

Joe Wood has added a new word to the English language; the word is "Nybo." It has been his favorite expression for some time, and now there is a booking agency by that name. If Joe doesn't look out the future generations will surely find his picture on the pages of history.

Gene Buck, who made that artistic poster of Annette Kellerman displayed wherever the Diving Venus plays, has received many congratulations on his work. The poster ranks with the best of its kind ever made, and he is very busy at present drawing title-pages for the various music publishers. According to Gene there are more new songs coming out this Fall than any Fall he can remember.

This really happened: Three girls, two apparently about sixteen years of age and the other about twenty-two, seated themselves in the gallery of a local melodrama house. The older one was kept very busy answering questions asked by the two younger ones. One of the latter noticing the word "asbestos" on the fireproofed curtain said to the adviser, "Maggie, what does 'asbestos' mean on that curtain?" Maggie looked wise a moment, then said: "Oh, I think that's a Latin word that means 'welcome.'"

Alice Hansen and Anna Miller opened their season at Proctor's, Newark, this week. They played a few parks to break the act in, and according to reports did very well. Miss Hansen was formerly of Hansen and Nelson. Miss Miller did a single specialty.

There is an act playing for Joe Lee called The Spirit of '76. It was written around Betsy Ross (no relation to Ben Ross, the Hebrew comedian) and the first American flag. George M. Cohan please write.

The Darkmar-Schiller Troupe of Acrobats, Louise Raffin's monkeys, and the George Bonhair Troupe, said to be one of the greatest risley acts in Europe, were all booked by A. E. Johnson for the New York Hippodrome opening this month. Johnson has a half-dozen other European novelty acts playing the Western circuits.

Vaudeville is progressing! We no longer see advertisements in theatrical papers reading, "Mike Sweeney, America's Foremost Wooden Shoe Comedian. Regards to Billy Blank and Early and Late."

Blaney's Theatre, Baltimore, owned and managed by James Madison, opened this week.

Harlan Knight and company in The Chalk Line, open their season of forty-two weeks at Scranton, Pa., Sept. 6, booked by E. S. Keller. Keller has also booked Louis Simon, Grace Gardner and company for the same number of weeks, starting this week at Brighton Beach Music Hall.

Old-time comedians must feel a thrill of the olden days when they hear some of the "jokes" the end men "pull" in the Cohan and Harris Minstrels. Those fellows have great memories.

Edna and Marie Straub, a piano act introducing comedy singing and dancing, are here from the Far West looking for time in these parts. They are under the direction of E. S. Peck.

According to Saturday's daily papers, Willie Hammerstein and Percy Williams were overheard talking at lunch, during which they decided to go over to William Morris and fight the United. The report neglected to state, however, whether this was overheard in Child's, Coddington's, Gregory's, or the Astor. How these newspaper boys do smoke!

Fred Fischer and Maurice Burkhardt open Sept. 6 at New Orleans for William Morris.

Friend and Downing are back from their European trip, where they "cleaned up" (with apologies to Levy, the cleanser). They play a season for William Morris, then return to the other side. They have a lot of nice things to say about our cousins across the pond.

If Johnson should, accidentally or otherwise, beat Jim Jeffries, what are the parody singing acts going to do for a kind applause finish?

THOMAS J. GRAY.

VAUDEVILLE. | VAUDEVILLE.

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CLEVER COMEDIENNE and PLEASING PIANIST

PLAYING UNITED TIME. ED. S. KELLER, Agent

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Booked Solid Two Years Ahead—United Time.

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"THE LONE STAR"

Big Hit M. S. Bentham, Agent.

A Copy of None, Copied by Many

BERT LESLIE

"KING of SLANG"

P. S.—Willing to fill with any good comedy part.

Annoying in Vaudeville at Present

ALFRED LATELL

America's Representative Animal Impersonator—*Vide Press, London and New York.*

WITH EDDIE FOY

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NEW VAUDEVILLE THEATRES.

If the plans under consideration do not miscarry, Providence, R. I., will have another large vaudeville theatre in the Spring. Leo Engel, of New York, was in that city, and has an option on a piece of centrally located property on which the work of erecting the new theatre will soon be commenced. New York and Western interests will control the house, although it will be constructed with New York capital. It will have a seating capacity of 2,100, with stores in front, and will cover an area 100 x 150 feet. It is believed that vaudeville will be offered.

The new Temple Theatre, Rochester, N. Y., which J. H. Moore is building, is rapidly nearing completion, and will be devoted exclusively to vaudeville. Everything in the new theatre will be carried out on a magnificent scale, and the Rochester public will have, it is said, the third finest legitimate vaudeville theatre in the country, the only theatres surpassing it being the Keith theatres of Boston and Philadelphia.

The Orpheum Theatre Company of Eau Claire, Wis., incorporated for $10,000, with Messrs. Nelson Dowling and Walter Bonell as managers, are building an up-to-date new vaudeville theatre in the city of Eau Claire, Wis., and expect to open the middle of October or thereabouts. It will be beautifully decorated in shades of old rose and ivory; opera chairs, six boxes, six ladies' dressing rooms, fine lobby, large stage and large dressing rooms, with all modern convenience. Seating capacity of house will be about 600. There will be an orchestra of six pieces, with Della Watson as leader and pianist. High-grade vaudeville and motion pictures will be offered.

A vaudeville theatre will be opened within a few weeks at Winona, Minn. This new theatre will have a seating capacity of 400. A very desirable location has been secured in the heart of the business district of the city, and the house will be under the management of John Mott and L. G. Roesner. Mr. Mott was for many years connected with the Winona Opera House.

The American Vaudeville Company, which is building a theatre on the west side of Walnut, just south of Sixth Street, Cincinnati, O., expects to open it about Sept. 1. Councilman Mullen is vice-president of the company, which is headed by President Edward Hart, of Cincinnati and New York. Other officers are: Harry Hart, treasurer; William Bollman, secretary, and Asa Mayer, a director, who will make his headquarters in New York and have charge of booking attractions for the house.

Definite announcement has been made that Mr. Poli has purchased a plot 120 x 175 at Main and Congress Streets, Bridgeport, Conn., and a new house will be erected by him, with a seating capacity of 2,500, to be devoted to vaudeville. Work will start at once and it is expected to be ready to open Feb. 1.

Rumors of a new vaudeville theatre come across the East River from Brooklyn. This house, according to report, is to be built in the vicinity of Broadway and Gates avenue. No details have been learned regarding the rumor beyond the fact that a syndicate is supposed to be behind the venture, and that two possible sites have been located, one of them being on Broadway near Madison street, and the other on Broadway below Gates avenue.

John Mott and L. G. Roesner have secured the building at 75 West Third Street, Winona, Minn., and will open a popular-priced theatre. A combination of high-class vaudeville (Sullivan-Considine Bookings) and up-to-date motion pictures will be shown. The work of fitting up the new house will commence at once, and the promoters expect to open about Nov. 1. Mr. Mott, who will have charge of the theatre, has been stage-manager at the Opera House for many years.

It is reported that Portsmouth, O., is to have a new variety house to be ready by the middle of the Winter season. It will be booked by the Murray and Sun Circuit.

From Davenport, Ia., comes the news that a house is to be built there during the coming Fall and to be devoted to vaudeville performances. The house is to seat 1,000 and will be called the American. Charles Berkell, manager of the Elite Theatre in that city, is the backer of the new house, which will be under his control when finished.

FRED J. BEAMAN

"The Real Writer"

of vaudeville sketches. Author of "Suppressing the Press," Mr. and Mrs. Gene Hughes' $1,000 prize sketch, Lewis McCord's "Welly Jones' Scoop," Devlin & Elwood's "The Girl from Yonkers," Hallen & Fuller's "A Lesson at 11 P. M." and more than fifty other SUCCESSES. Address 209 Second St., Jackson, Mich. (until December).

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In "A CHRISTMAS ON THE COMSTOCK," by Harry D. Cottrell

The scenery used in this massive and beautiful Broadway production was designed and painted by Valentine, New York. Booked Solid.

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HARLAN KNIGHT in

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VAUDEVILLE SONG FEATURES

MUSICAL SELECTIONS HEARD UPON THE VARIETY STAGE DURING THE WEEK JUST PAST.

What the Large and Small Acts Are Offering in the Song Line with "The Mirror's" Comment Thereon—Illustrated Songs, with Criticisms of Slides Shown.

Snyder and Buckley (Alhambra), in third position, were a laughing and musical hit of goodly proportions. Their act was along the same lines as in past seasons and they played upon the same instruments as heretofore, which included French horn tubes, saxaphones, clarinets and cornet. The tunes were "My Wife's Gone to the Country," "I'm Afraid to Go Home in the Dark," "The Glow Worm," and the "American Patrol March."

George Austin Moore (Alhambra) rendered "Dublin Daisies," "Ephraim Johnson," "Goodby, Miss Della Swanson," and "In Sunny Italy," each being sung in the dialect called for. His stories told between songs were all quite amusing, but his method in dividing his act thusly is still questionable. Why not tell more stories and get the audience in his sympathy more strongly before attempting to switch to another dialect and style of story telling before singing another song?

Eva Matthews (Majestic) rendered "Yankee Land," "Alexander Jones," "Foolish Lis," and "Beautiful Eyes" last week, scoring a decided hit with each and all of her selections.

Marion and Lillian (Majestic) offered a singing and dancing act in one that was favorably received by the patrons of that house. Their song selections included "You Are My Affinity," "Sunburst Salome," "I'm Going to Do as I Please," and "Carry."

Parmet and Russell (Majestic) presented their airship act, that has met with marked favor for the past four years on the Orpheum circuit and other Western time. The act was reviewed in THE MIRROR when originally presented at Henderson's Music Hall, Coney Island, a couple of seasons ago. The airship feature was again a novel feature and a new quartette rendered the following songs effectively: Parmet's arrangement of "The Rosary," "Up in My Aeroplane," "My Old United States," "Dreaming," "Don't Take Me Home," and "My Cousin Caruso." The sketch is called Around the World in an Airship and the quartette is called the Airship Quartette.

Mattie Collins (Majestic) sang "My Husband's in the City," scoring a remarkable hit with the number. The slides are from the Elite Lantern Slide Company. The song is published by Joseph W. Stern.

Clay Smith and the Melnotte Twins (Alhambra) were second on the bill, deserving a much better position. The costuming of the act is deserving of especial praise, and the rendition of the songs and the comedy lines is also in line for commendatory remarks. The songs were "Love Is Something New to Me," "I Like Your Nerve," and "So Did I" (?). The patter at the close was remarkably well done and won several repetitions.

Sam Doty (West End) offered a humorous monologue interspersed with the following songs: "The Cubanola Glide," "My Wife's Gone to the Country" (in Italian dialect), and a spaghetti song. His act was enjoyed on Wednesday night.

Lemenier and Wilson (West End) were one of the funniest colored teams seen in a long time. They worked in full stage, closing in one. Their dialogue is exceptionally funny and their delivery is particularly good. The songs rendered were "Yes I did," "Dear Old Moon" (sung in spot, without excuse), and "My Honey Babe." A whistling imitation of a mocking bird was generously applauded.

Havel and Hawkins (West End) presented a skit called A Pink Tea, which was quite funny in spots and exceedingly "sad" in other parts. One of the players appears as an Irish servant girl, the other as a child. The latter gave two "impositions" that were quite the most nerve rocking of the season. They were of Fay Templeton singing "Mary Is a Grand Old Name" and Veata Victoria. The least said the better! Let us hope that some kind friend will inform this child of the stage that she has no ability as an impersonator!

Avery and Hart (Alhambra) offered an almost new act last week, which again scored innumerable laughs and applause of the vociferous variety. Their songs included "Transmagnificbangdanuality," "He Did," "You're Just Too Sweet to Live," a new song, and "Down Among the Sugar Cane." The new number is a good "coon" song and should become popular if sung by the right artists.

"I Want Someone to Play With," a new Remick song, with slides by De Witt C. Wheeler, was the offering at the West End last week. Many request songs were also heard to the enjoyment of the patrons of that house.

Lee and Lee (K. and P.'s 125th Street) proved fairly good in their singing and dancing act. Some clever clog dancing was done by the man, while the woman executed a slight contortional step dance, both apparently pleasing. Their songs were: "Oh, Wish I Had My Old Girl Back Again!" and "Carrie, My Pretty Carrie."

Vaughner, Patterson and Halliday (Fourteenth Street) were a laughing hit of goodly proportions. They sang "You'll Come Back," "You Said That You'd Wed in Watermelon Time" (?), "Transmagnificbangdanuality," and "I Want a Girl from Yankee Doodle Land." Their dancing was away below par and none of the steps showed any originality and little skill or training.

Jack Driscoll (Fourteenth Street) rendered "Good By, Girlie" and "Remember Me," a Ted Snyder song, with slides by Scott and Van Altena. The number pleased and the pictures were appropriate and pretty.

Mabel McKinley (American) came early on the bill and has made little change in her repertoire of songs. She is still fond of opening with a prestechnical vocal display, which does not help her act in the least. "Golden Rod," "You Are My All," by Schuman, and "One Sweet Girl" were all well received, but it was her work at the piano that pleased most, as always. The songs used were "The Last Rose of Summer" and "Comin' Through the Rye," both of prehistoric origin. If she confined her efforts to "planologue songs" of an up to date character her success might be twofold.

Maurice Levi and his band (American) closed the first half of the bill last week and could have played repeated encores had time permitted. Mr. Levi's characteristic eccentricities are palpably for effect and not part of his real temperament, but one cannot help laughing at them nevertheless. His orchestration are always good and just the kind that pleases vaudeville. They included "The Reed Bird," "Happy Days," "Merry Widow," with variations; "Rah-Rah," and his latest, "The March of the United States." This last is a patriotic number and quite effective as he played it.

Stella Mayhew (American) scored a most satisfying hit last week, which, by the way, was her last appearance in vaudeville prior to her engagement with Lew Fields. Possibly a trifle thinner, but as genial and good humored as ever, she was the life of the bill, and with the assistance of her singer-leader husband, Billee Taylor, made merry with some new dialogue and songs. The latter included "My Husband's in the City," with rather good slides; a burlesque prima donna number, "I've Lost My Gal," and "Good Luck, Mary." This last song had a supporting company of men in the orchestra chairs and colored comics on the stage, who served up such good harmony that repeated encores were called. Mr. Taylor's song was rendered in his usual pleasing manner.

LEW DOCKSTADER OPENS SEASON.

Minstrel Show Begins. Tour at Binghamton, N. Y., with Marked Success.

Apparently flying over the heads of the audience in an aeroplane, Lew Dockstader offered a novelty at the Stone Opera House Aug. 24. From a darkened stage Mr. Dockstader in his flying machine, the "Red Hot," decorated with many colored lights, circled out over the orchestra of the orchestra chairs. The novelty caused a remarkable outburst of applause from an audience that occupied every inch of available space.

In addition to this novelty many of the regulation features of burnt cork productions were served up in new attire. There were the customary jokes of the interlocutors and end men and songs such as minstrel men have always sung.

Neil O'Brien was the life of the "first part" with his original song, "Smile, Simply Smile." The house thundered its welcome when he appeared and his good work captured repeated applause.

The scene following Mr. Dockstader's sensational flight showed the African wilds, to which the aeroplane had flown, with "Bwano Tumbo" (for impersonating whom Mr. Dockstader once got into trouble) hunting for the gems that he had been told were to be found in "Doughland." In this farce Mr. Dockstader took advantage of a slight resemblance that he bears to Theodore Roosevelt, and, as in the past, succeeded in making much fun out of it.

Mr. O'Brien's farce, Fighting the Flames, had many funny incidents. Mr. Dockstader and Al. Jolson, a clever comedian, delivered monologues and songs and a graceful fantastic dance, The Ruby and the Pearl, led by Gilbert Losee, was introduced.

Of the opening, Arthur Aibro's selections from the opera Pagliacci; James Berardi's ballad, "Nobody Else but You," and Mr. Dockstader's bit, "Outside of That," with its local hits, greatly pleased the audience. The production was elegantly staged.

The performance was the initial one of the minstrel tour and also the opening offering of the season at the Stone.

MOSE S. GOLDSMITH.

NEW VAUDEVILLE ACTS.

(Continued from page 20.)

their hearers. Of its class, the act is far from being the worst.

Cameron and Company.

Ella Cameron and company presented a sketch called Mr. and Mrs. Nutty at Keith and Proctor's 125th Street Theatre last week, which proved highly amusing to the Harlemites. It is a story of a marriage gone awry, during the action of which the two parties most concerned see fit not to speak to each other. A brother of the bride arrives upon the scene disguised as an army officer during the temporary absence of the husband. He informs the wife that he is a friend of her spouse, and that he has come to pay them a visit. He learns of their unhappiness and in the end brings about a reconciliation. The theme is not new enough to be at all startling and for this reason the sketch will probably not make any remarkable headway on the big time. The three roles were ably handled and the sketch pleased.

McIntyre and Groves.

At the Fifth Avenue Theatre Sunday night (Aug. 29) McIntyre and Groves, a team of comedians practically unknown hereabouts, presented a "rapid-fire sidewalk conversation act" with such pleasing effect on the Fifth Avenue's Sunday night audience that they received more applause than any act on the bill. Wherever the pair hail from they're extremely welcome, for novel are their methods and so unctuous is their humor. The "straight" man is but little more clever than his partner, a small chap in a grotesque makeup and with a most ingratiating smile. Sprinkled throughout their dialogue are a few old puns, but the fresh ones are so many and so well delivered that the former few are pardoned. There is little doubt as to the success of the pair. Both are admirable.

TRIBE OF MAORIS HERE.

A tribe of genuine Arawa Maoris from the Roturan district, New Zealand, arrived at the Grand Central Station at 3.45 Friday afternoon under contract to Messrs. Shubert and Anderson, managers of the Hippodrome, and accompanied by Robert McBride, who was commissioned to bring the tribe all the way from New Zealand. The Maoris have traveled 7,500 miles in all, crossing the American continent after arriving in San Francisco on the S. S. "Mariposa." They are to be seen in the new Hippodrome production entitled Inside the Earth, which is one of the three big spectacles arranged to open the new show at that playhouse on Sept. 4.

MORRIS IN NEW ROCHELLE.

It is rumored that William Morris, Inc., is booking the New Rochelle Theatre. Lists of future headline acts announced to appear there are all Morris acts. The Morris offices refused to affirm or deny that this was now one of their houses.

MRS. TRUESDELL ILL AGAIN.

Mrs. Howard Truesdell was removed to Roosevelt Hospital last Tuesday Aug. 24, from the Summer home of Mr. and Mrs. Truesdell. This is the second time this year that Mrs. Truesdell has been forced to go to a hospital.

A CRITICAL REVIEW

DRAMATIC, COMEDY AND ACROBATIC ACTS SEEN DURING THE PAST WEEK IN TOWN.

Comments and Suggestions of "The Mirror's" Vaudeville Critics Upon Various Productions and Players—Why Some Pleased and Others Failed to Do So.

Mr. and Mrs. Harry Ellsworth (Majestic) presented The Silk Stocking, a sketch which pleased the patrons of that house greatly, although it is not a remarkable offering in any sense of the word. The playlet is based upon the rather familiar theme of a quarrel between husband and wife, and both Mr. and Mrs. Ellsworth were amusing in the portrayal of their roles.

Clarke's Hasilians scored a goodly sized hit at the Majestic last week, where they presented their trapeze act. Their feats are all quite remarkable and call for much daring and skill.

Inza and Lorella (Fifth Avenue) opened the bill last week with their tumbling and leaping act. The comedy is particularly "sad" and might better be eliminated, except possibly at matinee performances. Their springboard jumping is deserving of commendation for its skill and daring.

Bernardi (Fifth Avenue) was placed second on the bill at that house and his protean act was quite as well received as heretofore. It is a pity that he does not make more of a change in costume than he does. One pair of trousers serves throughout his act, as does one pair of shoes. His impersonations of musicians, particularly his latest, that of Maurice Levi, scored heavily.

Princess Rajah played her second week at the Fifth Avenue, closing the bill there. Her Oriental dance was again appreciated for its full worth and her chair swinging feat was applauded most generously.

The Russell Brothers (Fifth Avenue) returned to town with their old act, Our Servant Girls. Hardly a new line has been added to the offering and the singing of Irish ballads was along the same lines as in past years. Neither of the brothers worked with any enthusiasm on Wednesday afternoon and the act did not make anywhere near the hit it has in the past.

Hill, Cherry and Hill (Alhambra) opened the bill at that house and scored heavily with their acrobatic bicycle riding and feats. Their close was an especially heavy hit on Monday night.

Julius Steger and company in Ruth Comfort Mitchell's playlet, The Way to the Heart, was again presented in town to the huge enjoyment of the patrons of the Alhambra Theatre. On Monday night the little drama was received with the same expressions of marked approval that it has always been accustomed to since its first presentation last season. Maud Earl was again seen as the daughter of Phillip Morton, the latter role being played by Alfred Hollingsworth as heretofore. Beatrice North was the maid and John Romano the music teacher, heard off stage in his harp playing. Mr. Steger again gave the portrayal for which he is best known and his scenes were telling in their effectiveness.

The Phantastic Phantoms (Alhambra) were an unquestionable hit at that house during the past week. The acrobatic and eccentric dancing were applauded most generously, while the illusion effects were quite as amazing to the audience as heretofore. In the heat of the night of Monday the performers deserve praise of the highest order for the conscientious way in which they went through their work.

De Haven and Whitney (West End) were seen in the sketch, Last Room, Third Floor, and the offering proved thoroughly amusing and entertaining to the visitors at that theatre on Wednesday night. The girl gave a very amusing portrayal and the man was adequate in his role.

Frank Leffel (Keith and Proctor's 125th Street), assisted by two men and a woman, offered a sharpshooting act that showed skill of a high order. He began his act by shooting small balloons with an air rifle, using a full stage. Then he played an anvil chorus with gun shots on metal bars, later lighting an electric frame which showed his name upon a revolving wheel. His feature stunt was quite remarkable and very showy. The girl in the act stood about twelve feet or so away from Mr. Leffel, with a miror suspended at her back. He then shot at a sort of board placed behind the girl, and the bullet in rebounding hit and smashed the mirror. On Tuesday night he scored heavily.

Danny Simons (Keith and Proctor's 125th Street) was thoroughly enjoyable in his monologue and comedy act. He opened with a tramp make-up, offering his monologue, a comic song and some eccentric dance steps. Making a quick change to a Scotch plaid costume, he did an imitation of a Scotch peasant boy, closing with an impersonation of Theodore Roosevelt in the African wilds, using a burlesque make-up.

Odell and Hart (Fourteenth Street) were seen in their burlesque acrobatic act, including the travesty on Uncle Tom's Cabin, and the act was liked by the patrons of that house.

The Michael Angelos (Fourteenth Street) offered their clay modeling and rag picturing act to the keen enjoyment of the audiences last week. Their offering is one of the cleverest of its sort now being shown and calls for skill and ingenuity of a high order.

Mr. and Mrs. Harry Thorne and company (Fourteenth Street) presented their always laughable sketch, An Uptown Flat. The Fourteenth Streeters screamed themselves hoarse at the act and applauded the players to the echo. The cast remains the same as when it was seen at the larger houses a few weeks ago.

To the credit of the patrons of the Brighton Beach Music Hall during the past fortnight be it said that the so-called "Vampire Dance" received less applause than any other act on the otherwise excellent bill. At least so it was on the two occasions when the MIRROR critic was of the audience. The exhibition is an extremely silly one and is quite certain to soon reach the goal of all other such vulgarities—oblivion. In the meantime it is to be hoped that the young woman and man concerned will reform and redeem themselves with an offering more worthy of whatever talent they may possess.

The Picary Trio, acrobats of fair ability, opened the bill at the American and were well received for such an early spot. There is not a great deal of originality in their work and it might be suggested that they wear dress shields.

MURPHY AND NICHOLS OPENING.

Will H. Murphy and Blanche Nichols will open their season in The School of Acting on Oct. 4.

LEONARD QUITS MINSTREL SHOW.

Due to a misunderstanding between Reich and Plunkett and Eddie Leonard, the latter left the minstrel show which bears his name at the Majestic Theatre, Brooklyn, on last Saturday just prior to the matinee performances. It is said that Leonard claimed that salary was due him, and that he demanded his pay on Tuesday as customary. But, according to the report, he failed to receive any. In the middle of the week the orchestra struck for alleged salary due, and these musicians were held over by a payment on account, it is said.

When interviewed by a MIRROR representative over the telephone on Monday (yesterday), a representative of Reich and Plunkett said: "I wish you would deny the story that we owe Eddie Leonard a dollar. He asked for his salary on Tuesday when it was not due until Wednesday. We then deposited the money in the box-office with the understanding that he was to get it on Saturday if he played the week through, as we feared that he would do what he did—quit ahead of time. On Saturday just before ringing up for the matinee he pulled his trunk out of the theatre and has refused to go on since. The show is in Philadelphia this week, and will play with George Thatcher in Leonard's place. The latter is under a five-year contract to us, and if he does not come to terms we will use him and will prevent his appearance under any other manager or alone. We have not yet decided what name to give the show if he fails to come around, but we will go on, as we have put too much money into the production to close it now."

Tobias A. Keppler, attorney for Reich and Plunkett, called THE MIRROR on the telephone Monday afternoon and gave out the following statement: "Eddie Leonard was under contract to Reich and Plunkett to write the after-piece and his own special part to the show. Up to the time of opening he failed to 'make good' in any respect as far as this was concerned and Reich and Plunkett have been put to an additional expense of about $700 a week to furnish a vaudeville bill to fill out the performance. On Saturday we served papers on him calling for a payment of $500 for a breach of contract on his part in not fulfilling his part. Then he had an automobile draw up to the stage door and be pulled out, taking the Fields Brothers with him. I understand that he is trying to go into vaudeville with these dancers, but we have warned every agent and have made the matter clear to Phil Nash, of the United Booking Offices and others that we will fight the case to a finish."

ALICE LLOYD ARRIVES.

Alice Lloyd arrived from London on the steamship "Campania" on Saturday, Aug. 28, at 7 in the morning. She will remain in town a few days, later going to the Thousand Islands for a rest. Her Orpheum time begins in September.

VAUDEVILLE PERFORMERS' DATES.

Performers are requested to send their dates well in advance. Blanks will be furnished on application. The names of performers with combinations are not published in this list.

Where no date is given, it will be understood that the current week is meant.

Adair and Dahn—Olympia, Lynn, Mass.
Adams and Alden—Hamona Park, Grand Rapids, Mich.
Adams, Billy—Lemberg's, Niagara Falls, N. Y.
Adams, Musical—Winter Garden, New Orleans, La.
Addison and Livingston—Airdome, McAlester, Okla.
Adelman, Joseph—Shumann, Frankfort, Ger., 1-30.
Adonis—Hippodrome, Cleveland, O.
Ahearn Troupe—Coliseum, London, Eng.—Indefinite.
Albeno and La Brant—Casino, Winsted, Conn.
Aldeans, The—Family, Detroit, Mich.
Aldines, The—Oakford Park, Greensburg, Pa.
Alpha Four—Bennett's, Montreal, Can.
American Dancers, Six—Orph., Los Angeles, Cal., Aug. 30-11.
Anderson and Evans—Airdome, Chattanooga, Tenn.
Armond, Grace—Orph., Denver, Colo.
Arnolds, Chas.—O. H., Logan, Kan.
Auger, Capt. Geo.—Orph., Frisco.
Austin and Sweet—Bijou, Port Arthur, Can.
Avoise, Musical—Orph., Oakland, Cal.
Awake at the Switch—Maj., Chgo.
Baernstein, Henry—Bijou, Racine, Wis.
Banks-Breasnak Duo—Orph., Omaha, Neb.
Banyon, Alfred—Youngstown, O., New Castle, Pa., 6-11.
Barnes, MacM., and Louise Reming—Maj., Denver, Colo., Aug. 30-11.
Barnes, Musical—Howard, Boston.
Barnes, Stuart—Grand, Indianapolis, Ind.
Barclay and Morris—Bijou, Calumet, Mich.
Barrett, Frank—Orph., Cleveland, O.
Barrett, Marjorie—Lakeside Park, Dayton, O.
Barry, Edwina, and William Richards—Orph., Omaha, Neb., Orph., Sioux City, Ia., 6-11.
Barry and Wolford—Grand, Syracuse, N. Y.
Basque Quartette—Shea's, Toronto, Can.
Baxter, Sidney—Bennett's, Ottawa, Can.
Bayes, Nora, and Jack Norworth—Colonial, N. Y. C.
Beeson, Lulu, Trio—Maj., Des Moines, Ia.
Bell, Chas. H.—Crystal, Pueblo, Colo.
Beresford, Helen—Washington, Spokane, Wash., 6-11.
BERGERE, VALERIE — Orph., Butte, Mont., 6-11.
Big City Quartette—Orph., Seattle, Wash., 6-11.
Binns Bros.—Victoria, Balto., Md.
Birch, John—Grand, Indianapolis, Ind.
Bloomquest, George—Grand, Indianapolis, Ind.
Boganny, Joe—American, Chgo.
Bonita—Grand, Pittsburgh.
Bootblack Quartette—Maj., Des Moines, Ia.
Bowden and Quinn—Keith's, Phila.
Bowers, Walters and Crooker—Grand, Pittsburgh, Keith's, Phila., 6-11.
Brasts, Selma—Orph., Denver, Colo.
Brady and Mahoney—Electric Park, Albany, N. Y.
Bredan, J. F.—Orph., St. Paul, Minn.
Brindamour—Palace, Boston.
Brittons, The—Columbia, St. Louis.
Broomstick Witches—Chase's, Washington, D. C.
Buckley's Dogs—Pantage's, Seattle, Wash.
Burke, Parker L.—Bullock's, Prov., R. I.
Burke and Burke—Family, Detroit, Mich.
Burke and Urline—Vaudeville, Brunswick, Me.
Burns and Fulton—Keith's, Phila., 6-11.
Burt, Laura, and Henry B. Stanford—K. and P. 5th Ave., N. Y. C.
Burton and Watts—Family, Detroit, Mich.
Bush and Peyser—Brighton, Brighton Beach, N. Y., 6-11.
Cameron, Tudor, and Bonnie Gaylord—Fulton, Bklyn., 6-11.

Camille Trio—Orph., Minneapolis, Minn.
Campbell, Emerin, and Aubrey Yates—Poli's, Hartford, Conn., Poli's, Bridgeport, 6-11.
Carnes, Helene—American, Chgo.
Carroll and Brevoort—Bijou, Jackson, Mich.
Carson, Lillian—Family, Detroit, Mich.
Carus, Emma—Palace, London, Eng., Aug. 9-4.
Casad, De Verne and Walters—Star, Chgo.
D'Dora—Shea's, Buffalo, N. Y.
Chanti—Empire, Hackney, Eng., Pavilion, Glasgow, Sept., 22-27.
Charbino, Chas.—Orph., Omaha, Neb.
Charmion—Hammerstein's, N. Y. C.
Cheveriel—Electric Park, Albany, N. Y.
Chinko—Circus Carre, Amsterdam, Holland, 1-15, Saalbun, Braunsweig, Ger., 16-30.
Christmas at Higgins—Grand, St. Louis, Maj., Chgo., 6-11.
Christy and Willis—Hippodrome, Cleveland, O.
Chubb, Ray—Luna Park, Scranton, Pa.
Chum and Craig—Globe, Boston.
Clarence Sisters—National, 'Frisco.
Clarke, Wilfred—Orph., Bklyn.
Clayton, Una—Shea's, Toronto, Can., Temple, Detroit, Mich., 6-11.
Clifford and Burke—Bennett's, Montreal, Can.
Cline, Maggie—Grand, Pittsburgh, 6-11.
Clipper Comedy Four—Gaiety, Balto., Md.
Colvin, Earl—Arcade, Tampa, Fla.
Conlin and Steele—Grand, Pittsburgh.
Connors and Edna—Howard, Boston.
Consul—American, N. Y. C.—Indefinite.
Cook and Stevens—Brighton, Brighton Beach, N. Y.
Corson, Cora Youngblood—Howard, Boston.
Cowboy, Williams—Brighton, Brighton Beach, N. Y.
Cox Family—Grand, Cleveland, O.
Cox, Ray—Grand, Pittsburgh.
Crane, Lawrence—Grand, Pittsburgh.
Crouch and Welch—Orph., Portland, Ore.
Cunningham and Marion—Orph., 'Frisco, Aug. 30-11.
Cuttys, Musical—Wintergarten, Berlin, Aug. 17-Sept. 30.
Cyril, Herbert—American, N. Y. C.
Dagwell, Natalie and Aurie—Keith's, Cleveland, O., Keith's, Columbus, 6-11.
Dailey and O'Brien—American, Chgo.
Dale and Boyle—Shubert, Utica, N. Y., Orph., Allentown, Pa., 6-11.
Dale, Dottie—Waldameer Park, Erie, Pa.
Daleys, The—Alhambra, N. Y. C.
Daly, Vinne—Bennett's, Montreal, Can.
D'Arc's Marionettes—Palace, London, Eng., Aug. 2-Sept. 14.
Daum, George—Collins' Garden, Columbus, O.
Davis Bros.—Chester Park, Cinti., O.
Day, Carita—Los Angeles, Los Angeles, Cal.
Dazie, Mlle.—Keith's, Syracuse, N. Y., Shea's, Buffalo, 6-11.
De Haven Sextette—Cook's, Rochester, N. Y.
De Veaux, Wells G.—Pantage's, Seattle, Wash.—Indefinite.
De Witt, Burns and Torrance—Bennett's, Montreal, Can., Bennett's, Ottawa, 6-11.
De Witts' Models—Howard, Boston.
Delmore, Elinore—Academy, Balto., Md.
Delmore and Lee—Buckingham, Louisville, Ky.
Delmore and Oneida—Dreamland, Coney Island, N. Y., Aug. 16-4.
Demain and Roche—Grand, Cleveland, O.
Desmond and Bailey—Hathaway's, Lowell, Mass.
Dockson and Lewis—Norumbega Park, Boston.
Dolliver and Rogers—Maj., Sioux Falls, S. D.
"Don"—Chas's, Washington, D. C.
Donald and Carson—Grand, Syracuse, N. Y.
Dore and Wolford—Forest Park, St. Louis.
Downey, Leslie T.—Crystal, Oconomowoc, Wis.—Indefinite.
Dresser, Louise—Alhambra, N. Y. C.
Dressler, Marie—K. and P. 5th Ave., N. Y. C., Keith's, Phila., 6-11.
Dunbars, Casting—Hippodrome, Cleveland, O.
Duncan, A. O.—Shubert, Utica, N. Y., Orph., Easton, Pa., 6-11.
Duncan and Hoffman—Orph., Savannah, Ga.
Duffin-Redcay Troupe—Fontaine Ferry, Louisville, Ky.
Dunedin Troupe—Exhibition, Toronto, Can.
Dunn, Arthur, and Marie Glazier—Hippodrome, Cleveland, O.
Dupree, Minnie—Orph., Bklyn.
Dupres, Fred—Keith's, Phila.
Eastman and Max—Pines, Haverhill, Mass.
Eckert and Berg—Keith's, Columbus, O.
Edwards and Glenwood—Riverview, Louisville, Ky.
Edwards' Rube Kids—Shea's, Buffalo, N. Y.
El Cota—Brighton, Brighton Beach, N. Y.
Eldon and Clifton—Schindler's, Chgo.
Ellis-Nowlan Troupe—Orph., Omaha, Neb.
Elsen, Three—Lyric, Clarksville, Tenn.
Elwyn, Grace—Hathaway's, Lowell, Mass.
Empire City Quartette—American, Chgo.
Englebreth, George W.—Coney Island, Cinti.
English Belles—Lyric, Joplin, Mo.
English Rockers—Brighton, Brighton Beach, N. Y.
Ernests, Three—Hathaway's, Lowell, Mass.
Eysinger, Mabelle E.—Airdome, Chattanooga, Tenn.
Esmeralda Sisters—Casino, Lucerne, Switzerland—Indefinite.
Exposition Four—Hammerstein's, N. Y. C.
Fadette Orchestra—Keith's, Boston.
Farrell-Taylor Trio—Orph., Bklyn.
Felix, George, and Lydia Barry—Alhambra, N. Y. C.
Fiddler and Shelton—Orph., Omaha, Neb.
Fields, Will H.—Wonderland, Minneapolis, Minn.
FIELDS, W. C.—Coliseum, London, May 24—Indefinite.
Fingers, The—White City, Chgo.
FISHER, MR. AND MRS. PERKINS—Stony Brook, L. I.
Flanagan, Agnes—Orph., Oil City, Pa.
Floods, Four—Hippodrome, Cleveland, O.
Fords, The—Thornton's, Riverpoint, Prov., R. I.
Fountaine Sisters—Buckingham, Louisville, Ky.
Fox, Imro—Alhambra, N. Y. C.
Fox and Foxie—Fontaine Ferry, Louisville, Ky.
Foy, Margaret H.—Orph., Tampa, Fla.
Foy and Clark—Bennett's, Montreal, Can.
Francis, Emma—Keith's, Phila.
Franzs, The—Crystal, St. Joseph, Mo.
Frederick, Helena—Maj., Chgo.
Fredericks, Musical—Boulevard, Medford, Mass.
Freeman, Maurice—Keith's, Phila.
Frey Twins—Temple, Detroit, Mich.
Frosini—Maryland, Balto, Md.
Fuller, Ida—Brighton Beach Music Hall, N. Y.
Gabriel, Kid—Keith's, Boston, Keith's, Phila., 6-11.
Gallimore, Arthur—Hippodrome, Hamilton, Hippodrome, Belfast, Ireland, 13-18, Tivoli, Dublin, 20-25.
Gardner, Eddie—Blaney's, Balto, Md.
Gardner and Stoddard—Lincoln Park, Worcester, Mass.
Gardner and Rees—American, N. Y. C.
Gavin and Platt—Grand, Syracuse, N. Y.
Geiger and Walters—K. and P. 5th Ave., N. Y. C.
Genaro and Bailey—American, Chgo.
Georgia Campers—American, N. Y. C.
Gilbert, John D.—Bennett's, Montreal, Can.
Gillingwater, Claude—Orph., St. Paul, Minn., Orph., Minneapolis, 6-11.
Girls from Melody Lane—Grand, Pittsburgh.
Glocker, Chas. and Anna—Pantage's, Spokane, Wash.
Godfrey, Hal—Orph., Minneapolis, Minn.
Godiewsky Troupe—Brighton Beach, N. Y.
Goforth and Doyle—Bloomington, Ill.
Goldie, Annie—Howard, Boston.
Goldsmith and Hoppe—Orph., Memphis, Tenn.
Grant, Alf.—Cook's, Rochester, N. Y.
Gray and White—Blaney's, Balto., Md.
Guertin, Louis—Keith's, Phila., 6-11.
Hale, Jess—Lakeside, Akron, O.
Hallen and Hayes—Bijou, Perth Amboy, N. J.
Hamilton, Frank—Maj., Jacksonville, Fla.
Hammond and Forrester—Boulevard, Medford, Mass.
Hampton and Doffett—Riverview, Louisville, Ky.
Harice, Pauline—Wonderland, Boston.
Harmonious Four—Gem, St. Louis.
Harrigan, James—Colonial, N. Y. C.
Haslanger, Louis—Fontaine Ferry, Louisville, Ky.
Hastings and Wilson—Chase's, Washington, D. C.
Hawaiian Trio—Maj., Butte, Mont.
Hawkins, Law—Temple, Detroit, Mich.
Hawley and Olcott—Park, Newburgh, N. Y.
Hayden, Virginia—Dempsey's, Peoria, Ill.
Hayes and Johnson—Orph., 'Frisco.
Hayman and Franklin—Tivoli, Dublin, Ireland, Hippodrome, Belfast, 6-11, Empire, Bristol, Eng., 13-18, Palace, Manchester, 20-25.
Hays, Ed and Clarence—Lumberg's, Niagara Falls, N. Y.
Hazardous Globe—Temple, Detroit, Mich.
Heidelberg Four—Blaney's, Balto., Md.
Heim Children—Maryland, Balto., Md.
Henry and Young—Shellpot Park, Wilmington, Del.
Hickman Bros.—Brighton Beach Music Hall, N. Y.
Hill, Cherry and Hill—Grand, Syracuse, N. Y.
Hill and Whitaker—Empire, Nottingham, Eng.
Hillman, George—Orph., Ogden, U.
Hite, Mabel, and Mike Donlin—Brighton, Brighton Beach, N. Y.
Hoffmann, Gertrude—Hammerstein's, N. Y. C.—Indefinite.
Holbrook, J. H.—Crescent, Revere Beach, Mass.
Holliday and Manchester—Orph., St. Paul, Minn.
Holt, Edwin—Keith's, Boston.
Hopkins Sisters—Maj., Chgo.
Horton and La Triska—Maryland, Balto., Trent, Trenton, N. J., 6-11.
Howard Bros.—Bennett's, Ottawa, Can., Bennett's, Hamilton, 6-11.
Howard and Howard—Shea's, Toronto, Can.
Howard and Lewis—Poli's, Hartford, Conn.
Howard and North—Colonial, N. Y. C.
Hudspeths, The—Bijou, Hancock, Mich.
Hughes Bros.—Family, Detroit, Mich.
Hughes, Johnnie—Pantage's, Victoria, B. C.
Hughes Musical Trio—Orph., Butte, Mont., Orph., Spokane, Wash., 6-11.
Huston, Arthur—Grand, Pittsburgh.
Hyams and McIntyre—Orph., 'Frisco, Aug. 30-11.
Imperials, Four—Boulevard, Medford, Mass.
Inness and Ryan—Maj., Portsmouth, O.
Jewell's Manikins—Grand, Indianapolis, Ind.
Jewel Trio—Washington, D. C.
Johan and Matt—Star, Seattle, Wash.
Johnson, Rose—Sans Souci Park, Chgo.
Johnstons, Musical—Orph., Portland, Ore., Orph., Salt Lake City, U., 6-11.
Jones and Deeley—Maj., Chgo.
Jones, Grant and Jones—Hippodrome, Cleveland, O.
Jones and Mayo—Grand, Indianapolis, Ind.
Judge, John—Orph., Omaha, Neb.
Kaufman, Minnie—Circus Carre, Amsterdam, Holland, 1-15, Saalbun, Braunsweig, Germany, 16-30.
Kaufman, Reba and Ines—Empire, Johannesburg, South Africa, July 17-Oct. 1.
Keane and Briscoe—Grand, Syracuse, N. Y.
Keatons, Three—Temple, Detroit, Mich., Bennett's, Hamilton, Can., 6-11.
Keefe and Pearl—Brighton Beach Music Hall, N. Y.
Keene and Deane—Victoria, Balto., Md.
Kellermann, Annette—Hippodrome, Cleveland, O.
Kellers, The—Howard, Boston.
Kelly and Kent—Grand, Indianapolis, Ind.
Kessner, Ira—Poli's, Bridgeport, Conn.
Kimball Bros.—Victoria, Balto., Md.
Knight, Harlan—Poli's, Scranton, Pa., 6-11.
Kollins and Klifton—Idlehour, Pittsburg, Kan.
Kramer, Annie and Maude—Hippodrome, Manchester, Eng., Empire, Glasgow, Scot., 6-11, Empire, Liverpool, Eng., 13-18, Empire, Birmingham, 20-25.
Kratons, The—Varieties, Manchester, Eng.
Kronnerman Bros.—Hammerstein's, N. Y. C.
Kurtis-Busse—Crystal, Pueblo, Colo., Crystal, St. Joseph, Mo., 6-11.
La Maze Bros.—Grand, Portland, Ore., National, 'Frisco, 6-11.
La Petite Revue—Orph., Oakland, Cal., Orph., Los Angeles, 6-18.
La Vails, The—Empire, Glasgow, Scot., Grand, Birmingham, Eng., 6-11, New Cross 13-18.
Labelles, The—Victoria, Balto, Md.
Larrivee and Lee—Idlewood, Richmond, Va.
LASKY'S PIANOPHIENDS—Keith's, Phila.
Lasky's At the Country Club—Orph., 'Frisco, 6-28.
Laughlin, Anna—Hippodrome, Cleveland, O.
Laveau, Mr. and Mrs. W. A.—Dighton Park, Dighton, Mass.
Lavine-Cimaron Trio—Orph., Bklyn.
Lean, Cecil, and Florence Holbrook—Chase's, Washington, D. C., Keith's, Boston, 6-11.
Le Clair, Harry—Maj., Kansas City, Mo.
Lee, Henry—American, N. Y. C.
Le Gray, Dollie—Bijou, Racine, Wis.
Leightons, Three—Orph., Minneapolis, Minn.
Leonta, Alice—Riverview, Louisville, Ky.
Lesalle, Bert—Cook's, Rochester, N. Y., Bennett's, Montreal, Can., 6-11.
Lester, Great—Maryland, Balto, Md.
Lester, Harry B.—Alhambra, N. Y. C.
Leville and Sinclair—Cook's, Rochester, N. Y.
Lewis and Black—Atlantic Garden, Atlantic City, N. J.
Lewis and Harr—Ottawa, Can., Winsted, Conn., 6-11.
Lewis and Chopin—Orph., St. Paul, Minn.
Lincoln Military Four—Orph., Portsmouth, Va.
Lindsay, Fred—Benett's, Montreal, Can.
Litchfield, Mr. and Mrs. Nell—Crystal, Denver, Colo., 6-11.
Lohse and Sterling—Dreamland, Olean, N. Y.
Lloyd, Herbert—American, N. Y. C.
Lloyd and Whitehouse—Blaney's, Balto., Md.
Londe and Tilley—Orph., Ogden, U.
Lunette, Mlle.—Dreamland, Coney Island, N. Y.
Lytton, Nellie—Electric Park, Albany, N. Y.
Macart, Wm. and Ethlynne Bradford—Alhambra, N. Y. C.
Mack and Williams—Temple, Detroit, Mich.
Mack, Bob—Orph., Omaha, Neb.
Mack, Wilbur, and Nellie Walker—Orph., Oakland, Cal., Aug. 30-11.
Madison Square Four—Acker's Banger, Me.
Malvern Troupe—Bijou, Winnipeg, Can.
Maraldo and Monetti—A. and S., Boston.
Marimba Band—American, Chgo.
Markley, Frank—Fontaine Ferry, Louisville, Ky.
Marks and Young—Globe, Boston.
Marron and Heins—Norumbega Park, Boston.
Marshall Bros.—Highland Park, Brockton, Mass.
Marshall and King—Folies Bergere, Mexico City, Mex.—Indefinite.
Martha, Mlle.—Bijou, Winnipeg, Can.
Martins, Flying—Maryland, Balto., Md.
Martinetti and Sylvester—Maj., Chgo.
Maxim's Models—White City, Chgo.
MacLarens, Musical—Bennett's, Hamilton, Can., Temple, Detroit, Mich., 6-11.
McAvoy, Dick and Alice—Bijou, Duluth, Minn.
McCane, Mabel—Grand, Indianapolis, Ind.
McCloskey, John—Orph., Memphis, Tenn.
McConnell and Simpson—Orph., Omaha, Neb., Orph., Kansas City, Mo., 6-11.
McDevitt and Kelly—Los Angeles, Los Angeles, Cal.
McDowell, John and Alice—Bijou, Orange, N. J.
McNaughton Bros.—Orph., Bklyn.
McLaughlin Bros.—Hammerstein's, N. Y. C.
McPhee and Hill—K. and P. 5th Ave., N. Y. C.
McWaters and Tyson—Kenyon, Pittsburgh, 6-11.
Melville and Hilliard—Princess, Wheeling, W. Va.
Melville and Higgins—Bennett's, Montreal, Can.
Meredith Sisters—Temple, Detroit, Mich.
Merrill and Otto—Boulevard, Medford, Mass.
Miaco, Steve—Young Pier, Atlantic City, N. J.
Middleton, Gladys—Pantage's, Sacramento, Cal.
Midgely and Carlisle—American, N. Y. C.
Miller, Louis E.—Maj., Jacksonville, Fla.
Milligan, Swat—Temple, Detroit, Mich.
Monroe, Caryl—Howard, Boston.
Montambo and Bartolli—Columbia, Milwaukee, Wis.
Montrose, Belle—Orph., Denver, Colo.
Moore, Frank and Marion—Hathaway's, Lowell, Mass.
Moore, Geo. Austin—Shea's, Buffalo, N. Y.
Moran and Wiser—Liebich's, Breslau, Germany, 1-30, Varieties, Prague, Austria, Oct. 1-30.
Morgan and Crane—Family, Detroit, Mich.
Morrel, Frank—Hammerstein's, N. Y. C.
Morris and Foreman—Keith's, Syracuse, N. Y.
Motoring—Brighton, Brighton Beach, N. Y.
Mozarts, The—Bijou, Bay City, Mich.
Mullen and Corelli—Cook's, Rochester, N. Y.
Murphy and Whitman—National, 'Frisco, 6-11.
Murray, Elizabeth M.—Ingersoll Park, Des Moines, Ia., Maj., Cedar Rapids, 6-11.
Myceotis Sisters—Orph., Spokane, Wash.
Napanee's Vacation—Fontaine Ferry, Louisville, Ky.
Neapolitans, The—Brighton, Brighton Beach, N. Y., Keith's, Prov., R. I., 6-11.
Nelson, Chris—Airdome, Topeka, Kan.
Nelson, Frank—Colonial, N. Y. C.
Newell and Niblo—Maj., Milwaukee, Wis.
Niblo's Birds—Tower, Blackpool, Eng., Aug. 16-4, Hippodrome, Crouch End, 6-11, Aquarium, Scarboro, 13-18.
Night in a Monkey Music Hall—Shea's, Toronto, Can.
Orbasany, Irma—Washington, Spokane, Wash.
Olivers, Three—Jose, San Jose, Cal.
Orpheus Comedy Four—Lyric, Dallas, Tex.
Palace Girls—Hammerstein's, N. Y. C.
Palmer, Cathryn Rowe—Orph., Salt Lake City, U.
Panna, Zinka—Grand, Pittsburgh.
Perry, Frank L.—Unique, Des Moines, Ia.
Perry and White—Airdome, E. St. Louis, Ill.
Peter—Orph., Bklyn.
Phantastic Phantoms — Hathaway's, Lowell, Mass.
Plunkett and Ritter—Austin and Stone's, Boston.
Pollard, Daphne—American, Chgo.
Post-Card Album—Hathaway's, Lowell, Mass.
Prentice Troupe—Los Angeles, Cal.
Pullman, Caroline—Palace, Boston.
Quinn and Ross—Globe, Boston.
Radford and Winchester—Colonial, N. Y. C.
Rajah, Princess—Maryland, Balto., Md.
Raymond and Harper—Auditorium, Birmingham, Ala.
Rayno's Dogs—K. and P. 5th Ave., N. Y. C., Keith's, Phila., 6-11.
Readings, Four—Grand, Syracuse, N. Y.
Redding, Frances—American, Chgo.
Reed, Mae—Palace, Boston.
Reid Sisters—Electric Park, Balto., Md.
Remington Paintings—Keith's, Boston.
Renards, Three—Keith's, Phila.
Reynard, Ed. F.—Orph., Butte, Mont.
Rianos, Four—Keith's, Boston, Shea's, Buffalo, N. Y., 6-11.
Rice and Cady—Lakeside, Akron, O.
Rice and Prevost—Electric Park, Balto., Md.
Richards and Montrose—Maj., Chgo.
Right, Arthur—Keith's, Boston, Keith's, Phila., 6-11.
Ring, Julie—Maryland, Balto., Md.
Ritchie, Gertie—Orph., Xenia, O.
Ritter, Max, and Grace Foster—Brussels, Belgium, Aug. 16-4, Paris, France, 2-Oct. 2.
Riva-Larsen Troupe—Central Park, Allentown, Pa.
Rocamora, Suzanne—Chase's, Washington, D. C.
Rockway and Conway—Norumbega Park, Boston.
Rogers, Will—Alhambra, N. Y. C.
Romany Opera Co.—American, N. Y. C.
Rooney, Pat, and Marion Bent—K. and P. 5th Ave., N. Y. C.
Rose and Ellis—Buckingham, Louisville, Ky.
Rubens, T.—Orph., Oakland, Cal.
Rucker, John—Howard, Boston.
Rutledge and Pickering—Bijou, Appleton, Wis.
Russell, Tenie—Hathaway's, Brockton, Mass.
Russell, Bijou—Hippodrome, Nottingham, Eng., Pavilion, Liverpool, 6-11.
RYAN, THOMAS J., AND MARY RICHFIELD—Vaud-Villa, Sayville, L. I.
Ryan and White—Brighton Beach Music Hall, N. Y.
Ryno and Emerson—Buckingham, Louisville, Ky.
Sanford, Jere—Queen's, San Diego, Cal.
Savoy and Savoy—Imperial, Tampa, Fla.
Schloss, Mystic—Victoria, Balto., Md.
Scott and Wilson—Keith's, Phila.
Scott and Davis—Wigwam, 'Frisco.
Sears, Gladys—Park, Utica, N. Y.
Selbini and Grovini—Grand, Tacoma, Wash.
Seldoma Venus—Cook's, Rochester, N. Y.
Shack, Dancing—Electric Park, Albany, N. Y.
Shassina—Orph., Omaha, Neb.
Shepherd, Burt—Family, Fargo, N. D.
Sheridan and Gray—Palace, Boston.
Shirley, Jessie—Orph., Spokane, Wash.
Sicilian Singers—Colonial, N. Y. C.
Simmons and White—Hathaway's, Lowell, Mass.
Simmons, Great—Mannion's, St. Louis.
Simple Simon Simple—Brighton Beach Music Hall, N. Y.
Simon, Louise, and Grace Gardner—Brighton Beach Music Hall, N. Y.
Sincay's Dog and Cat Pantomime—Folies Bergere, Mexico City, Mex.—Indefinite.
Silvers—Shea's, Buffalo, N. Y., Chase's, Washington, D. C.
Sir General—Grand, Cleveland, O.
Smith, Allen—Washington, Spokane, Wash.
Smith, Chas. Cecil—Crystal, Tulsa, Okla.
Smith, Jos. C., and Ethel Donaldson—Electric Park, Balto., Md.
Smith, Sue—Alhambra, N. Y. C.
Smith and Brown—Grand, Cleveland, O.
Smith and Campbell—Keith's, Boston.
Solis Bros.—Grand, Cleveland, O.
Spaulding and Riego—Orph., Seattle, Wash.
Spotless Reputation—Maj., Chgo.
Stafford, Frank, and Marie Stone—Palace, London, Eng., Sept. 6-Oct. 2.
Stanley, Florence—Palace, Boston.
Steger, Julius—Grand, Pittsburgh, Maj., Milwaukee, 6-11.
Stepp, Mehlinger and King—Maj., Chgo.
Stevens and Washburn—Unique, Des Moines, Ia.
St. Onge, Fred—Palace, London, Eng., Aug. 30-Oct. 9.
Stuart—Casino, Buenos Aires, South America, June 15-Sept. 16.
Sullivan and Pasquelena—Keith's, Phila.
Sunny South—Grand, Indianapolis, Ind., Orph., Evansville, 6-11.
Surasell and Razall—Fontaine Ferry, Louisville, Ky.
Sutcliffe Troupe—Empire, Manchester, Eng., Aug. 30-4, Empire, Nottingham, 6-11, Palace, Hull, 13-18, Hippodrome, Norwich, 20-25.
Svengali Trio—American, Chgo.
SABEL, JOSEPHINE—Apollo, Vienna, Austria, Aug. 2-Sept. 30, Favarcal Orpheum, Budapest, Hungary, Oct. 1-31.
Talbott, Edith—Blaney's, Balto., Md.
Taylor, Eva—Alhambra, N. Y. C.
Taylors, The—American, N. Y. C.
Telegraph Comedy Four—Maj., Denver, Colo.
Tempest and Sunshine—Orph., Omaha, Neb.
Temple Quartette—K. and P. 5th Ave., N. Y. C.
Tenley, Elmer—Maj., Chgo.
Thurber, Leona, and Harry Madison—Orph., Bklyn.
Thurston and Gray—Howard, Boston.
Toku, Kishi—Academy, Balto., Md.
Tomkins, William—Avalon, Avalon, Cal., Aug. 2-Sept. 25.
Top, Tops and Topsy—Brighton, Brighton Beach, N. Y.
Top of the World Ballad—Chase's, Washington, D. C., 6-11.
Torcat and Flor D'Aliza—Marigny, Paris, France, 4-Oct. 2.
Traver, Mildred Rogers—Keith's, Boston.
Trovato—Orph., Bklyn.
Truesdell, Mr. and Mrs. Howard—Shea's, Buffalo, N. Y., Keith's, Phila., 6-11.
Tucker, Sophie—American, N. Y. C.
Usher, Claude and Fannie—Chase's, Washington, D. C., 6-11.
Vail, Olive—Maj., Chgo.
Valecita's Leopards—Colonial, N. Y. C.
Van, Billy—Orph., Memphis, Tenn., Orph., New Orleans, La., 6-11.
Van, Charles and Fannie—Chase's, Washington, D. C.
Vardon, Perry and Wilbur—Hippodrome, Liverpool, Eng., King's, Southsea, 6-11, Hippodrome, Birmingham, 13-18.
Verdi, Joe—Family, Davenport, Ia.
Veronica and Hurtis Falls—Shea's, Toronto, Can.
Vesta, Netta—Orph., Bklyn.
Violinsky—Electric Park, Balto., Md.
Volta—Norumbega Park, Boston.
Walker, Ada Overton—Roescher's, Vienna, Austria, 1-30.
Wallace, Grace—Sans Souci Park, Chgo.
Walsh and Lynch—Chase's, Wash., D. C., Colonial, Norfolk, Va., 6-11.
Walters, Clara—Globe, Boston.
Walthour Troupe—Orph., Spokane, Wash.
Walton, Bert and Lottie—Colonial, N. Y. C.
Walton, Irvin R.—Konocia Park, Danbury, Conn.
Waring, Nellie—Shea's, Toronto, Can.
Warren and Blanchard—Colonial, N. Y. C.
Waters, Tom—Orph., Seattle, Wash.
Watson, Fred—Brighton Beach Music Hall, N. Y.
Watson's Farmyard—Orph., Los Angeles, Cal.
Welch, Ben—Hammerstein's, N. Y. C.
Welford, Lew—Riverview, Louisville, Ky.
Wells, Mr. and Mrs. Wm. J.—Grand, Fargo, N. D.
Wernts, Meade and Mamie—Cascade Park, New Castle, Pa.
Welch, Jack—Victoria, Balto., Md.
Westony, Velome—Shea's, Buffalo, N. Y.
Wheeler Sisters—Collins' Gardens, Columbus, O.
Wheelers, The—Temple, Detroit, Mich.
Wheelock and Hart—Lyric, Dayton, O.
White's Dancing Bugs—Keith's, Boston.
Whitman, Frank—Ramona Park, Grand Rapids, Mich.
Williams, Frances—Savin Rock, New Haven, Conn.
Williston and Stonaker—Washington, Spokane, Wash.
Wilson, Alex—Palace, Boston.
Wilson, Jack—Shea's, Buffalo, N. Y.
Winters, Winona—Shea's, Buffalo, N. Y.
Wood Bros.—National, 'Frisco.
Wood, Milt—Orph., Omaha, Neb.
Woodman, Harry—Orph., Omaha, Neb.
Woods and Green—Academy, Balto., Md.
Woods and Woods—Orph., Salt Lake City, U.
Work and Ower—K. and P. 5th Ave., N. Y. C.
WORLD, JOHN W., AND MINDELL KINGSTON—Orph., Oakland, Cal., Aug. 30-11.
Wormwood's Circus—Maryland, Balto., Md.
Wynn, Bessie—Brighton Beach Music Hall, N. Y.
Yerxa, Ernest—Fontaine Ferry, Louisville, Ky.
York's, Max, Animals—Keith's, Phila.
Younger Bros.—Hippodrome, Charleston, W. Va.
Zamora Family—Sans Souci Park, Chgo.
Zanore and Berg—Exposition Rio de Janeiro, Brazil, S. A., July 12-Sept. 30.
Zazell and Vernon—Central, Chemnitz, Ger., 1-15.
Zech and Zech—Grand, Ogden, U.

VAUDEVILLE JOTTINGS.

Edgar Dudley and Florence Lorraine are trying out a new farce-comedy with music in one act at Plainfield, N. J., this week. The act opens with full stage and closes in one. Pat Casey is the agent.

Glendower and Manion have been meeting with remarkable success in their sketch, A Christmas on the Comstock, over Sullivan-Considine time. The press has spoken highly of the act, as well as the managers all along the route. They are carrying a special set of scenery and a carload of props.

Cland and Fannie Water will open their season at Chase's Theatre, Washington, D. C., Sept. 6. They will have a season of forty weeks, booked by Albert Sutherland.

Joseph F. Vron has been appointed resident manager of the American Music Hall, New Orleans.

The Orpheum Road Show will open its regular season the week of Sept. 20.

William Morris, Inc., has secured the Keuren Theatre, Allegheny, Pa., through the Mittenthal Brothers. It will open as a vaudeville house Sept. 6.

Nate Spingold has gone to Toledo, O., for the opening of the new Morris house there.

Josephine Sabel opened in Vienna, Austria, at the Apollo Theatre in an operetta entitled Vera Violetta.

Friend and Downing returned to town last week after a successful tour abroad. They are playing the American Music Hall, Rockaway Beach, this week.

DENY VAUDEVILLE WAR.

Percy G. Williams and William Hammerstein Reply to Rumor of Split.

Percy Williams and William Hammerstein have denied the rumor which appeared in one of the daily papers on Saturday to the effect that they were shortly to leave the United Booking Offices and join with William Morris, Inc., in his fight against the combination in the Long Acre Building. One report had it that Martin Beck would also join the Independent forces, bringing the Orpheum Circuit with him.

On Sunday both Mr. Williams and Mr. Hammerstein denied the rumor most emphatically, the former stating that he was financially interested in the U. B. O. and that he would remain with that affiliation for twenty years to come.

SCALDED TO DEATH.

David W. Murphy, a vaudeville player, of the team of Murphy and Lacy, died in Bellevue Hospital on Sunday night, Aug. 29, as the result of scalds which he suffered in a peculiar accident last Friday. Murphy, who was an Irish comedian, was returning with his partner, Daniel Lacy, from an entertainment which they had been giving at a club. At the foot of the stairs leading to the Third Avenue Elevated Railroad station at Twenty-third Street was a large boiler of green corn which a peddler was selling. Lacy failed to see the boiler and Murphy, in attempting to steer him away from it, tripped over it himself. Murphy fell and the boiling water scalded the front of his body. He did not appear to be badly injured and Lacy helped him to his home, which was but a short distance away. A physician was summoned and he said that Murphy was in a serious condition and he advised that he be taken to Bellevue Hospital. Murphy preferred to be treated at home and refused to go to the hospital. Saturday morning he grew worse and an ambulance was called from Bellevue. Murphy had been an actor for twenty-five years. He was a member of the team of Murphy and Dunn, which was popular on the vaudeville stage some years ago, and was a member of the companies of George Dixon and John L. Sullivan, the pugilists. He was forty-two years old.

PROTEST AGAINST BLACK LIST.

The State Labor Commission of Illinois held a meeting in Chicago on Tuesday, Aug. 17, to hear complaints brought before it by a committee representing the White Rats and other allied vaudeville artists, who complained that the Western Vaudeville Managers' Association was operating in violation of the anti-trust laws of that State, in that it had "black listed" over eight hundred vaudeville artists who had played other houses than those controlled by that association. Harry Mountford, secretary of the Board of Directors of the Rats, spoke for the performers. The committee postponed the hearing until to-morrow, Wednesday, Aug. 25.

ANOTHER MONKEY ACT.

"Charles the First," the monkey or chimpanzee who has been performing in the English Provinces and the Continent, and who his owner, Charles Judge, the famous animal trainer, claims is the originator of the present "monkey craze" abroad, will be presented over the Orpheum Circuit this season. He arrived on the S. S. "Oceanic" Wednesday, Aug. 25. At the New York headquarters of Martin Beck it was stated that "Charles the First" would probably make his debut at the Majestic in Chicago early in September.

OLD CLOWN DIES.

William Shafer, who is said to have been the first clown that traveled with Dan Rice's Circus, died at Newton, N. J., last Saturday, Aug. 28, aged eighty-three years. For years he had lived the life of a recluse in a hut back of Madison Street. Shafer traveled for five years with Rice, going all over Europe. He later became well known as a horseman, but eventually lost his money. Like most clowns, Shafer was an expert acrobat, and trained many tumblers as well as clowns. The famous Hanlons came under his tutelage, it is said.

OPENS HOUSE VIA WIRELESS.

William Morris from the stage of the American Music Hall on Saturday night, Aug. 28, opened the American Music Hall in New Orleans by sending a wireless message to that house. A wireless apparatus was brought upon the stage and Superintendent Dempsey announced to the audience what would be done. Mr. Morris handed a message from a stage box and in a short time a reply was received. Morris states that he may install wireless machines in each of his houses for business purposes.

THIS WEEK'S BILLS.

AMERICAN MUSIC HALL.—Romany Opera Company, Willa Holt Wakefield, Henry Lee, Sophie Tucker, Herbert Lloyd, the Taylors, Herbert Cyril, Midgley and Carlisle, Georgia Campers, Gardner and Vincent.

PLAZA MUSIC HALL.—Dark.

VICTORIA AND ROOF.—Gertrude Hoffmann, Charmion, Eight Palace Girls, Ben Welch, Exposition Four, Frank Morell, Kronnerman Brothers, Seebach, McLaughlin Brothers.

KEITH AND PROCTOR'S FIFTH AVENUE.—Marie Dressler, Pat Rooney and Marion Bent, Geiger and Walters, Temple Quartette, Work and Ower, Myers and Rosa, Rayno's Bull Terriers, Laura Burt and Henry Stanford.

ALHAMBRA.—Louise Dresser, George Felix, Lydia Barry and company, Imro Fox, Marcart and Bradford, Harry B. Lester, Will Rogers, Bee Smith, the Daleys, Eva Taylor and company.

COLONIAL (opening week).—Nora Bayes and Jack Norworth, James Harrigan, Frank Nelson and company, Howard and North, Warren and Blanchard, Redford and Winchester, Vallecita's Leopards, Bert and Lottie Walton, Sicilian Singers.

HENDERSON'S MUSIC HALL (Coney Island).—Mrs. Jules Levy and Family, Three Hanlons, Sterling and Chapman, Six Satsudas, Harrison and Moore, Amsterdam Quartette, Zello Troupe, Merry Wives of Windsor, Bouton and Tillson, Ous Edwards' Messenger Boys, O'Malley and Golden.

ORPHEUM.—Minnie Dupree, Wilfred Clarke, Peter, the McNaughtons, Leona Thurber and Harry Madison, Trovato, Farrell-Taylor Trio, Nette Vesta, Lavine, Cimeron Trio.

BRIGHTON BEACH MUSIC HALL.—Grace Gardner and Louise Simon, Ida Fuller, Bessie Wynn, Simple Simon Simple, Keefe and Pearl, Fred Watson, Ryan and White, Hickman Brothers.

NEW BRIGHTON THEATRE.—Mabel Hite and Mike Donlin, Motoring, Six English Rockers, Neapolitan Trio, Cook and Stevens, Elcota, Goldewsky Troupe, Cowboy Williams, Tops, Tops and Topsy.

LAST WEEK'S BILLS.

AMERICAN MUSIC HALL AND ROOF.—Mabel McKinley, Stella Mayhew, Herbert Lloyd, Joe Smith and Ethel McDonald (New Acts), Picary Trio, Probst, Al. Fields and Dave Lewis, Maurice Levi and his Band, De Witt Young and Sister (New Acts).

VICTORIA AND ROOF.—Gertrude Hoffmann, Martinetti and Sylvester, The Quartette, Trovato, Hastings and Wilson, Frey Twins, Ryan and White, the Daleys, and Peter.

KEITH AND PROCTOR'S FIFTH AVENUE.—Nora Bayes and Jack Norworth, Princess Rajah, Porter J. White and company (New Acts), Bernardi, Avery and Hart, Inza and Lorella, White's Dancing Bugs (New Acts), and Russell Brothers.

NEW BRIGHTON THEATRE.—Valeska Suratt and William Gould, De Witt, Burns and Torrance, Estelle Wordette and company, Oscar Loraine, Jones, Grant and Jones, Carbrey Brothers, La Rose and La Guste, and At the Waldorf.

BRIGHTON BEACH MUSIC HALL.—Nat M. Wills, Vampire Dance, Homer Lind and company (New Acts), Fred Ray's Players, Buckner, Josephine Davis, La Vine and Leonard, and Pat Rooney and Marion Bent.

ALHAMBRA (opening week).—Julius Steger and company, Snyder and Buckley, Martinetti and Sylvester, Phantastic Phantoms, George Austin Moore, Clay Smith and the Meinotte Twins, Hill, Cherry and Hill, and the McNaughtons. The house has been redecorated and upholstered and presents a most gorgeous appearance in its new garb. On Monday night a good sized audience was present, in spite of the heat, and Treasurer Eddie O'Neil, formerly of the Coolnial, was as busy as he used to be at the downtown house. Victor Williams is in charge as manager.

KEITH AND PROCTOR'S 125TH STREET.—First Half.—Lee and Lee, Ella Cameron and company, Danny Simons, and Frank Leffel. Second Half.—Waldron Brothers, Lillian Carter, Musical La Roys, and Johnny Johnson.

WEST END.—First Half.—Sam Doty, Hazel and Hawkins, De Haven and Sidney, The Loveits. Second Half.—Louise La Tour, Herbert Carr and Denny Baker, Harold and Wood, Coban and King, Parmet Russell and company, Mattie Collins.

MAJESTIC.—First Half.—Zoa Matthews, Clark's Brazillians, Mr. and Mrs. Harry Ellsworth, Marion and Lillian, Parmet and Russell, Mattie Collins. Second Half.—Ella Brummelle, Sam Doty, John M. Irwin and company, Standish Sisters, Todeska Keating and company, Mattie Collins.

FOURTEENTH STREET.—The Michael Angelos, Odell and Hart, Mr. and Mrs. Harry Thorne and company, Jack Driscoll, Vaughner, Patterson and Halliday.

MURRAY HILL OPENS.

The Murray Hill Theatre opened its regular burlesque season last week with The Trocadero Burlesquers, headed by Olga Orloff and Frank Finney. The show is divided into two large productions called The Isle of Nowhere and Sweeney's Finish.

MORRIS SECURES TOLEDO HOUSE.

William Morris, Inc., have secured Burt's Theatre, Toledo, Ohio, and will open the season there on Sept. 15 with Morris' bookings.

VAUDEVILLE CORRESPONDENCE.

CHICAGO.

William Morris reopened the American Music Hall last week with a generally interesting bill. A big audience midweek seemed to enjoy the Bogannys Troupe, Daphne Pollard, John Rice and Sally Cohan, Masub and Masett, the Britons, and Malcolm Scott especially. Mr. Scott received considerable attention in the newspaper reviews and the general opinion seemed to be that he was clever but not quite adjusted yet to American vaudeville audiences. He allows himself too much time for the Oriental dance. Many of his monologue points went well and were refreshingly new. The Bogannys give an original acrobatic act that has seldom if ever been excelled. It aroused great applause. Joe Britton's dancing was a hit. Daphne Pollard won many encores. The novel Svengali act of music and mimicry by suggestion held the audience well. Improvements in the auditorium of the American have increased the seating capacity and added much to the comfort and ease of seeing. It has acquired in greater degree than ever the atmosphere of a high class music hall.

Advanced vaudeville at the Majestic last week proved unusually entertaining throughout the long bill. Bradlee Martin, the comedian, has his bright little comedietta, Jessie, Jack and Jim, in a fine and finished state now and it went extremely well. His Jeremiah and Jessie Courtney's Jessie were capably supplemented by Tom Wallace's Jack Thurston. Waterbury Brothers and Tenny were decidedly among the hits, and William H. Thompson presented the best sketch of his vaudeville career, Pride of Regiment. His stern English father was a polished characterization fit for any production. Lauretta Allen was excellent as the mother, carrying conviction with naturalness, sweetness and sincerity. Fred Webber was entirely praiseworthy as the son. This sketch is a valuable acquisition for the vaudeville stage. The odd and funny act of Dan Quinlan and Kellar Mack ended amidst hearty laughter and applause. James Thornton got on well, as usual. Stella Morissini interested with her wolf hounds, her ponies and her good looks. The military drill act of Boys in Blue was interesting throughout and closed strongly. At the Majestic this week: Helena Frederick, Awake at the Switch, Kalmer and Brown, A Spotless Reputation, Jones and Deeley, Hopkins Sisters, Martinetti and Sylvester, Richards and Montrose and others.

At the American Music Hall this week: Empire City Quartette, Daphne Pollard, Helen Carnes, Bogannay Troupe, Francesca Redding, Marimba Band, Genaro and Bailey and others.

At the Star: Harrison Armstrong in Trimmed; Marecna, Nevarro and Marecna, Edward Jully and Winfred Wild, Carletta, the Newmans, Van Hoven, Alice Van.

Haymarket: Lasky's Imperial Musicians, Rawls and Von Kaufman, Fred Gilman, Karl and Emma Gath, Nadell and Bell, John Leach, and Takahara.

The engagement of Creatore and his band at White City has been extended to Sept. 4.

The Trocadero, according to late report, is to be a vaudeville theatre hereafter, instead of a burlesque theatre.

C. E. Bray, the new general manager of the Western Vaudeville Association, succeeding J. J. Murdock, is rapidly changing the organization of the office. The entire eleventh floor of the Majestic Building has been secured and here the profession and the association will meet and transact business in a thoroughly businesslike and methodical manner, far more satisfactory than heretofore. Mr. Bray refused to be interviewed about the retirement of any former official or member of the association staff.

PHILADELPHIA.

La Titcomb, European impertation, and the Pat Rooney co. in a sketch called Hotel Laughland were the headliners at Keith's last week, but there were better numbers on the bill by a good deal. La Titcomb, who sings well, dresses her part in a most effective manner. Hotel Laughland was, it must be confessed, a disappointment. The material is there for an enjoyable comedy, but the cast is inefficient. The Keatons in their acrobatic knockabout stunts kept the audience in a continual roar of laughter, while Frank, of the Great Wilson, gave a remarkable exhibition on bicycle and unicycle, the best of its kind ever seen in this city. Mlle. La Trieka, the human doll, was another feature that met with instant favor. So perfect was her self-control that one was almost ready to believe he was gazing at an inanimate object. Jack Horton assisted in the act as a clown. The Tempis Quartette (Messrs. Henry, Heath, McWilliams, and Parsons) sang themselves into popular favor. Their voices blend harmoniously, while in solos they appear to good advantage. Geiger and Walters in their latest musical novelty, In the Streets of Italy, have a clever and pleasing act, as have Leona Thurber and Harry Madison in a little sketch called In a Shopping Tour, although the bulk of the work falls upon Madison. This week's bill includes Maurice Freeman and co. in Tony and the Stork, Emma Francis and her Whirlwind Arabs, the Three Renards, aerial artists; Max York's trained fox terriers, and Lasky's Pianophiends.

The burlesque season opened under encouraging conditions last week, if one may judge from the attendance at the various houses. That an effort is being made to raise the standard of this class of entertainment was fully in evidence. The improvement is everywhere noticeable—in the character of the productions, in the selections of the cos. (including the chorus), in the stage settings and in the costumes. They are more elaborate than ever before, more closely resembling the production of some of the high grade musical comedies. This opinion is based, of course, upon what was given us the past week. The attractions may have been exceptional, but the indications are that burlesque managers have realized that a year of keen competition is ahead of them and have already taken steps to meet it.

The Casino last week offered Louis Robie's Knickerbockers in The Girls of Rottenburg, a very clever and amusing burlesque, with Clyde Darrow as the principal shining light. Wooley and Adams ably sustained the leading comedy roles, besides giving their amusing specialty in the olio, which also included Bowen, Lina and Moll in a grotesque novelty. The comedy was enjoyable, the music light and catchy, and the costumes varied and attractive. This week, The College Girls.

The Gayety had a rather novel experience last week. Queens of the Jardin de Paris remained until Wednesday, when the co. left for Chicago. The Golden Crooks followed on Thursday and Friday, the co. then leaving for Louisville, and Saturday was filled in by The Columbia Girls, who were on their way to Baltimore. The regular Wheel season at this theatre begins to-day, with The Trocaderos as the attraction.

The bill at the Liberty last week included Gertrude Folsom and co., Olive Crane, the Montgomery Duo, Jewett, Hayes and Lind, and Stutzman and May. Business was good.

Lubin's Palace played to capacity last week. On the bill were Billy McDermott, Preston Brothers, the La Belles, Mamie Lafferty, Keene and Deane, Carter Sisters, Binn Brothers, and the Gypsy Four.

The Trocadero had The Follies of 1919 last week and scored a big hit, the show being well above the average. The attendance was large throughout the week. New novelties, new songs, and new faces have been introduced in this musical review, and it is certain to make good. The costumes are handsome. This week The Brigadiers, with Chococeeta, the Oriental dancer, as a special attraction.

The Jardin de Paris Girls crowded the Bijou last week. Dave Marion's two burlesques, Jardin de Paris and Circus Day, proved good vehicles for some pleasing music, bright comedy and attractive dressing. Belle Wilton headed a clever lot of burlesquers. Princess Rajah introduced her Cleopatra snake dance, and others in the olio were the Dancing Mitchells, the Lyric Comedy Four, and the Musical Stewarts. This week, Miss New York, Jr.

The Hippodrome was crowded all week, the bill being an attractive one. It was headed by the Helkvists in fancy trick and fire dives. Young Sandow and Otto Lambert in feats of strength merited the liberal applause they received. Other acts were by the Lester Brothers, the Streighton Sisters, and Le Vier on the high slack wire.

BOSTON.

This is the last week of the engagement of the Padettes at Keith's, and a request programme is being given. The other cards in the bill are Edwin Holt in The Maid and the Musician; Mildred Regen, Trevor, Kid Gabriel and co., Smith and Campbell, Four Rianos, Al White's Dancing Bugs, and Arthur Rigby.

Town Talk Burlesquers are at the Howard Athenaeum, with a strong house olio.

The Yankee Doodle Girls are at the Columbia.

The Wheel attraction at the Gaiety is The Merry Whirl.

The Manhattan Girls and straight vaudeville attracts at Austin and Stone's.

This is the final week at Paragon Park, but the park course will remain open.

Cinderella and all the favorite attractions at Wonderland are in their final fortnight.

Lola Merrill and Frank Otto head the vaudeville bill at the Medford Beaches.

Volta is the star attraction in the outdoor bill at Norumbega Park.

Lexington Park is in its final nights of its most successful Summer season. Henry Taylor returns to his place at the Hollis.

ST. LOUIS.

Forest Park Highlands last week headlined Harry W. Fields in a sparkling sketch. A Napanese Vacation, full of fun and clever songs. The Potter-Hartwell Trio appeared in a good acrobatic act. Frank Markley, a thoroughly good banjoist, pirked off The Semiramide, an overture. Dan Roher, monologist, and Julian and Dyer, comedy acrobats, were good openers. Laura Frank, a new soloist, with Cavallo's Band, has a sweet, though not strong, voice.

The Standard offered The Fashion Plates in Harry Montague's burlesque, My Uncle from New York, a two-act affair of music and comedy. Lou Morgan and Harry Montague were clever funmakers. The olio feature was Miss Leslie, a most dainty contralto vocalist. Followed the De Mirths, whirlwind dancers, and Lou Morgan and Ollie West in German comedy and dancing.

At West End Heights, A Fair Auctioneer, a one-act farce, said to be a premiere, was cleverly done by Estelle Hopper, Marion Archie, James Barry and Joseph Allen. The act has much humor and was well written. Ruby Morehouse, the Girl with the Castanets, received many encores for good work. C. F. Martin amused in German dialect. C. A. Williams pleased by his lightning work in crayon sketches. Carr and Lane were Hebrew dialect parody singers.

Mannion's Park wisely headlined Perry and White last week. Miss Lee White has a spleudid comic opera voice, a nice personality, and is an excellent comedienne. Mr. Perry is entertaining as a well-dressed juvenile comedian. Lavelle's Girls in a singing and dancing act were clever. Monsieur Lavigne, dramatic baritone of California, sang well. Pollard was entertaining in a juggling act. Casad, Deverne and Walters played well on various musical instruments.

The Columbia's star act last week was Self-Defense, a one-act drama, by George Broadhurst, in which Edward Abeles scored a tremendous hit. Other acts were: The Empire Comedy Four, Olive Greatrix, a clever whistler; Kelly, Kent, Nye and Mabie, instrumentalists; Richards and Montrose in The College Boy and the Athletic Girl. Merritt and Love, comedians; Count De Bute and Tunnell, cyclists. The Passing Show, a musical extravaganza, at the Americus, was so surpassingly "rank" as to cause a public demonstration. May Howard, the star of the performances in the part of Mlle. Fifi Bon Bon, was forced to leave the stage by the boots of the audience and the curtain dropped at 10.15.

The Grand opened Monday, Aug. 23, with a bill of seven good acts. Fred Galletti's monkeys pleased the children mightily. The Four Musical Hodges were capable instrumentalists. The McConnell Sisters were clever comedienne. Mary Ann Brown, as English girl, was pleasing in Vesta Victoria's songs. M. Cohan, and Fay Templeton imitations. Will Rawls and Ella Von Kaufman appeared in A Willing Worker. Joe Kinney, singer, and motion pictures completed the bill.

The Gayety opened Monday, 23, with Arnold Daly's Fads and Follies, a mixture of extravaganza. The comedy is fetching, the songs entertaining.

WASHINGTON.

The opening of Chase's has been attended by audiences that have tested the capacity. To-night's second week's commencement finds the house again crowded, when a cleverly arranged bill that scored a sterling success included Orell Lean and Florence Holbrook in Just As They Are, introduced their original chatter, songs and entertained smart talk; The Broomstick Witches from The Isle of Spice, a dainty operatic dancing number, participated in by a number of pretty girls; Suzanne Rocamora, the cleverly well liked singer of songs; Walsh, Lynch and co. in the laughable bucolic farce, Huckins Run; Charles and Fanny Van in the attractive little play, A Case of Emergency; Hastings and Wilson, the eccentric comedians, and "Don," the educated pony. Next week's headliners present Two o' the World. Silvery, the clown; Collie's ballet and Kris Kringle's Dream, and Claude and Fannie Usher.

The burlesque attraction at the Gayety, where business is big, presents for the current week Weber and Rush's Dainty Dpcess co. in an up-to-date burlesque, entitled Rouge de la Mode, which introduces all that is attractive in that form of entertainment. An all star olio includes Frederick Ireland and co., Edgamar and Wynn, Nelson and Nelson, Sadie Galvin, and Lake and Stevenson. Next week, The Columbia Burlesquers.

The New Century Girls are at the Lyceum Theatre to crowded attendance, presenting with success two burlettas, The Ladies' Suffragist Club and "Beaus," both from the pen of Sam Rice. The vaudeville specialists include Jack McCabe, Barrett and Belle, Early and Late, Charles Saunders, Archer and Crocker, Abe Goldman, Della Curley, and James Purvis.

PITTSBURGH.

The Pittsburgh Hippodrome, on Forbes' Field, ended its season of five weeks on Aug. 28, and it is stated that the enterprise, under the direction of Harry Davis, was very successful. It will, no doubt, be tried again next season.

The Grand offers a good programme 30-4, which includes Julius Steger and co. in the musical playlet, The Way to the Heart; Lawrence Crane and co. in a magical piece, The Den of Mystery; Ray Cox, monologist; Witt's Girls from Melody Lane in a potpourri of songs, Benita in up-to-date songs, Arthur Huston in his pantomime, Roosevelt in Africa; Bowers, Walters and Croker, the three rubes; Conlin and Steele in The Bellboy's Lesson, Zinka Panna, Hungarian piano and violin virtuoso, and new moving pictures. Last week's attendance was large.

The New Kenyon Theatre, North Side, under the direction of Mittenthal Brothers, will inaugurate its season on Monday, 6, with vaudeville booked by William Morris, Inc. It is a pretty and nicely appointed playhouse and has a seating capacity of 1,400. About the same scale of prices will prevail as at the Grand—namely, evenings—15 cents to $1, and afternoons, 15 to 50 cents.

BALTIMORE.

The Maryland reopened Aug. 30 with a first class bill, headed by Princess Rajah, the other numbers being Julie Ring, Heim Children, Flying Martins, Horton and Latrista, Froelni, the Great Lester, Wormwood's Circus, and the Kinetograph.

The Columbia Burlesquers, including the Jessie Keller Troupe, are at the Gayety, where they will be followed by The College Girls.

"Shep," Camp and his Avenue Girls hold the stage of the Monumental. Next week New Century Girls.

Blaney's Family Theatre reopened 30, presenting a very good show for 5 and 10 cents admission.

JERSEY CITY.

The season at the Bon Ton Theatre opened Aug. 23 with the Wine, Woman and Song co. The title only is used. The show is very bad, the olio especially being weak. There are some good people in the co., principally Sam Goldman, Katherine and Violet Pearl, William J. Patton, Bert Jackson, who work hard. The engagement closed 28. Town Talk came 30-33. Frolicsome Lambs 30-1. Sam Devere co. 2-4.

William V. and Lottie Jennings left here 26 for Philadelphia, where they joined Fred Irwin's Gibson Girl co. Mr. Jennings will be business-manager and his wife will play a part in the co.

The Town Talk co. had a full dress rehearsal at the Bon Ton 28, commencing at 1 a.m. and lasting until 8.20 a.m.

The executive staff of the Bon Ton consists of Thomas W. Dinkins, manager; Edward Cadugan, treasurer; Richard Wolff, stage-manager; Emil Lidon, orchestra leader; Henry Wolf, advertising agent. The Bon Ton will play two cos. a week, three nights each.

John T. Armstrong will return to the Hudson Theatre (Union Hill) as stage-manager. Season of vaudeville will open Labor Day.

Katherine and Violet Pearl are hard and clever workers with the Wine, Woman and Song co. this season.

Emmet De Voy and co. began season at the Hudson Theatre (Union Hill) 23. 24 is an expanded version of the vaudeville sketch in Dreamland, in which Mr. De Voy formerly appeared. The play is handsomely mounted and well done by a competent co. It is full of mechanical surprises.

SPOKANE.

George B. Thompson made the most of his opportunities in Circumstantial Evidence at the Orpheum Theatre Aug. 15-21. Others were Beth Stone, Harry H. Richards, Dorothy Daley and Adele Ferguson, the Musical Johnstons, Wynne and Lee, Crouch and Welch, Charles Montrell, and the pictures. Capacity.

The Three Italian Vagrants, instrumentalists and singers, headed the bill at the Washington Theatre. Others were James F. Dolan and Ida Lephar, who scored in The High Toned Burglar's Christmas Tree; Maud Caswell and Arthur Arnold, Billy Sharp and Beatrice Turks, Dorothy Vaughn, and the pictures. Capacity.

Monetzel, illusionist, headed the bill at Pantages' Theatre with a clever turn showing The Handwriting on the Wall. Others were Frank Jones and Lillian Walton, the Comedy Cocktoos, Mickel, Hunt and Miller, Mondane Phillips, W. D. Gilson, and the pictures. Big business.

St. Olaf Band, of Northfield, Minn., scored in concert at Natatorium Park, and Bowen's American Band was also well received. Big business throughout the week.

Joseph A. Muller, resident manager of the Orpheum Theatre, gave Olive Grant McFee, a Spokane girl, a private tryout a few days ago and expressed himself delighted with her repertoire of Scotch songs and recitations. In one of her dances she plays the accompaniment on the violin and calls the changes while doing her monologue. It is likely she will play the circuit in September and October.

DETROIT.

At the Temple Theatre Aug. 23-29 the De Haven Sextette proved one of the most charming dancing and singing acts of the season. "Billyens," or Frank Silvers Oakley, from the New York Hippodrome, was accorded secondary honors, and the remaining numbers of the interesting bill were contributed by Alf. Grant, Reynolds and Donegan, C. B. Lawlor and Daughters, Julia Frary, Four Rio Brothers, Leville and Sinclair. The Moore-Wiggins co., of Detroit, owners of the new Temple Theatre, of Rochester, N. Y., announce that the new house will be under the management of two well-known Detroiters, J. H. Finn and William J. Wiggins. It is said to be the finest vaudeville theatre in the world and that Rochester is on the qui vive for the opening. It is not unlikely that Dazie, a Detroit girl and a protege of the Moore-Wiggins people, so to speak, will be a feature of the opening week, when she will appear in her new pantomime.

MILWAUKEE.

The local vaudeville season opened at the Majestic Aug. 23 to large audiences, who heartily appreciate the high-class offerings. The theatre has been thoroughly renovated during the Summer vacation. One new feature is an augmented orchestra, large enough for the most pretentious musical comedies. The Imperial Musicians scored a hit with their act. The other numbers of the bill are of uniform excellence and composed of the following acts: Stuart Barnes, National Quartette, Harrison Armstrong's co. in A Spotless Reputation, Frank Orth and Harry Fern, Joe Keno and Agnes Lynn, Mareens, Nevaro and Mareens, De Hollis and Valora.

A very good bill opened a week at the Crystal 23, and is composed of the following numbers: Baader-La Velle Trio, Mason, Jordan and Wilbur, Dudley, Chesiyn and Palmer, replaced by Golden Gate Quintette, Mr. and Mrs. Jack McGreevey, Ike Vogel.

SAN FRANCISCO.

The Orpheum had the following bill Aug. 23-28: Curson Sisters, the human butterflies; World and Kingston, Wilbur Mack and Nella Walker, Herr J. Rubens, La Petite Revue, Five Avolos, Lena Pantzer, and last week of Eleanor Gordon and her co., including Joseph Sullivan.

The National, Wigwam, and Pantages have good programmes, with excellent patronage.

Some of the judges of San Francisco are going to take part in a vaudeville bill to take place at the Garrick evening 29 for the benefit of the Rough Riders of California.

The Chutes has the usual outdoor amusements, with the New York Comedy Trio as the star vaudeville act.

LOS ANGELES.

Another diversified and excellent programme satisfied the many patrons of the Orpheum Aug. 16-22. The first of the new arrivals was Julius Tannen, who irradiated quantities of wit and humor. The Electrified Girl Review of Charles Dana Gibson's pictures was a novel feature and well presented by Clara Nelson and Harry Turpino, with several pretty girl assistants. Lilly Lena, who comes heralded as one of London's foremost comediennes, is somewhat clever, but she has yet to win her praises. For unrivaled herculean feats the Three Donals are difficult to surpass. Constituting the holdovers were the Three Leightons in minstrelsy, Selma Bratz, the girl juggler; Helena Fredericks in The Patriot, Charlotte Parry and co. in The Comstock Mystery.

ST. PAUL.

The Orpheum opened its season Aug. 15 with a fair bill headed by Margaret Moffat and co. in Awake at the Switch. Others on the bill were Ila Grannon, Montgomery and Healy Sisters, Paul Kleist, Fiddler and Shelton, Joe Jackson, and the Six Glinserettis. The bill offered week of 22 is really one of headliners, and includes Tuscany Troubadours, McConnell and Simpson, LeVeen Cross and co., Ballerini's casino tumblers, John Well, Ferrell Brothers, Banks-Brezeale Duo.

Among Agents and Producers

Since the opening of the Nybo agency, which is under the direction of Biz. Wachter, Edward Kealey, and Joe Roth, many acts have been placed over the big and small time. Their offices are located at 1358 Broadway, in the premises formerly occupied by Joe Wood. Last Wednesday night this firm tried out a new act at the West End Theatre which bids fair to become a big hit. It is Donna-Marya and company. (See New Acts.) Other performers, players and acts under their direction are Murray Livingstone and company, Belle Marie, Clara Montrose, Johnny Hucker, Belle Gordon, Magnani Four, Sandow and Lambert, Joe Carey, Three La Roys, Ethel Barr and company, Jerome and Hunter, Ed and May Woodward, Gertie De Milt and her Boys, Stewart and Le Roy, Trot Girl Quartette, Kelly and Catlin, and the William O'Brien Troupe. The agency is absolutely independent and will book any house and any act worthy of consideration.

Gordon and Solmon, from their offices in the Gaiety Theatre Building, are booking many acts and players of note. Cliff Gordon, Bobby North, and Al. Fields and Dave Lewis are among some of the prominent vaudevillians they are handling. Fields and Lewis will open their regular season the week of Sept. 13 at the Plaza Music Hall. The week of Aug. 23 they played the American Music Hall.

Charles Robinson is another comedian who will be under the direction of Gordon and Solmon. He will do a tramp monologue the coming season. Last year he was with the Night Owls Burlesquers.

Valeska Suratt will go out in a new offering by Paul M. Potter this season, under the direction of Gordon and Solmon. This is the first vaudeville sketch that Mr. Potter has ever written.

Alf Wilton has booked Elmer Tenley throughout the Middle West for ten weeks, beginnig at the Majestic, Chicago, yesterday, Monday, Aug. 30.

Annie Abbott, "The Georgia Magnet," has been booked over the Bennett time by Alf Wilton. She opened at Ottawa yesterday, Aug. 30.

Margaret Kress produced a new sketch, called Collier and Company, at the Lyric Theatre, Hoboken, N. J., on Friday night, Aug. 20. There are four people in the cast, the offering being a comedy. It is reported to have scored a large sized hit.

Solmon and Bissing have made considerable progress since they began business as a producing vaudeville firm. Among the acts they are managing are The Gibson Girls Review, the Four Continentals, the Sisters Beaumarchais, the Broadway Boys, and Trovato, the violinist, who has made such a big hit at the Victoria. They have in preparation a big scenic production to be called Snake River Dam, which will be seen in the metropolitan houses shortly. Mr. Bissing is a well-known stage electrician, while Alfred Solmon is one of the best known song writers of the present day.

Still the "monks" continue to arrive. Frank C. Bostock is responsible for the latest simian offering. He arrived on the steamship "Caronia" last Wednesday, bringing with him Lady Betty, an educated ape, which he will show at his Coney Island arena at Dreamland.

Paul H. Liebler has in preparation a new comedy dramatic sketch by Ethel Clifton, entitled Never Again. There will be four people, headed by Lillian Kingsbury, and an electrician and property man in the company. The piece calls for an elaborate scenic and electrical effect, and will have its premiere at an early date. Miss Kingsbury was with Robert Mantell last season.

Kennedy and Rooney will produce their new act, Woodbee, the Amateur, at Wilmington, Del., Oct. 4, playing a few incidental weeks before then with the old offering. The new act has a cast of six people and will be in five scenes, running twenty-five minutes.

Jesse Lasker's newest production, The Song Shop, opened at Poli's Theatre, Hartford, Conn., on Monday, Aug. 22. De Haven and Sydney and John T. Murry scored individual hits, and the production is a reported success from start to finish.

Herbert Walter, who is associated with Leo Feist, the music publisher, has gone into the agency business as a side issue. He signed contracts with Toye, the girl with the triple voice, last week, and will book special engagements for her. He is also looking for a musical production for her. Mr. Walter has also signed Yvonne, a French soubrette, who has just recently arrived in America, and who is said to be exceedingly clever as a singer and dancer. She speaks English, and will shortly appear in the houses about town.

J. P. Anderson is trying out a new sketch called The Trapper. It is a story on Indian border life and was written by Mr. Anderson. It played the Poli houses and had a further showing at the Lyric, Hoboken, recently. In the cast are Franz H. Muller, Mildred Richards, J. P. Anderson and Jules Morgan.

The song writers, Louis Weslyn and Ted Barron, after four weeks on the road, made their first New York appearance as a vaudeville team at the Victoria last Sunday, Aug. 22. With Barron presiding at the piano, the new team presents a repertory of original musical numbers.

M. S. Bentham, agent for Ethel Levy, announces that that artist will not return to the United States next season, as had been formerly planned. She will, however, remain on the other side for several months to come, playing in France and Germany.

Ted Marks, the world touring agent and manager, announces that he has the choice of either the Herald Square or the Broadway theatres for his Sunday night vaudeville concerts.

Harry Kessner has booked the Princess Rajah over United time for all of next season.

Max Hart is booking the route of Smith and Campbell over United time.

Mabel Hite and Mike Donlin will produce their new act at the Colonial Theatre the week of Sept. 13.

Gus Edwards will have ten large acts this season, as well as several individual acts. The big offerings include The School Boys and Girls, Blonde Typewriters, Country Kids, Dancing Messengers, Night Birds, Holland Heines, and another big singing act, in which Orville Harrold and Arthur D. Wood will be featured.

Sam Ehrlich is writing three new acts, which will be presented soon. They are: 1166, an after piece for Eddie Leonard's Minstrels; The Four Squaws, and In Zooland.

Witt's new act, The Merry Wives of Windsor, opens at Henderson's, Coney Island, this week.

Estelle Wordette and co. have been booked by B. A. Myers over the Orpheum Circuit. They open Sept. 6.

"Young" Hennessy tried out his new act, featuring Charles McDonald, and the Misses Crawford and Montrose at Proctor's, Newark, last week.

OMAHA.

At the Burwood the final week of the moving picture performances is being well attended. A specialty vaudeville is given by the Tambo Duo, Pearl De Voire, Careless Briscoe, and Daisy Higgins. For week of Aug. 28 we are to have Dr. Curtis, the hypnotist.

At Lake Manawa, Courtland Beach and Seymour Lake, business is excellent and promises to remain so as long as the warm weather keeps up.

HONOLULU, H. I.—NEW STAR THEATRE: July 19-24: Hutchie-Kutchie, Hula Hula, and Muscle Dancers headed by Little Egypt and moving pictures. On 24 boxing bout between Jack Cordill and Dick Sullivan.

LANSING, MICH.—Family Theatre (E. O. Johnson, mgr.): Aug. 23-28: Tom Sidello, Maynard and West, Vardaman, Crossman Quartette; good bill and business.

TRENTON, N. J.—State Street Theatre (Herman Wahn, mgr.): Capacity houses continue. Aug. 23-28: Edgar Forman and co., Elmer and De Witt, Lottie Freemont, George Harden, Winnie D. Crawford, Goetz and Nelson, and the Clara Senora Trio made up a bill that pleased.——Trent Theatre (Montgomery Moses, mgr.): Business for the week of 23 has been fine with Mlle. Vera and co., Marion and Deane, Melvill and Higgins, Lew Welsh and co., the Racketts, the Broomstick Witches.

YORK, PA.—Auditorium (B. C. Pents, mgr.): Opens 6 with matinee. Bill includes Columbia Comedy Quartette, Harry Thorne and co., Parson Sisters, Payton and Wilson.——Alhambra: 23-28: May De Ponta, George C. Hardon, Eugene Roelofs in illustrated songs.——Item: Manager Pents announces a change that is expected, to be much appreciated by the patrons of his theatre. The moving pictures, which heretofore closed the show, will be done away with, and an extra act will be introduced in its place, making a bill of seven acts, instead of six, as formerly.

HARRISBURG, PA.—Hippodrome (A. L. Roumfort and Co., Inc., mgrs.): Aug. 23-28: Harry Samson, Talbot and Hanson: good business.

GRAND RAPIDS, MICH.—Grand.——Item: This theatre, which was a vaudeville house last season, has been remodeled and renovated for the same purpose, although lately it has been reported that the Shuberts will lease this house for five years for their own productions.

RICHMOND, VA.—Colonial (J. A. Sayer, mgr.): Aug. 23-28: Tenack and West, Three Belly Sisters, the Four Bucks to packed houses.——Item: J. A. Sayer is now managing at this house. E. P. Lyons having been transferred to Birmingham, Ala.

ZANESVILLE, O.—The new manager of the Orpheum Theatre is C. D. Hamilton, last season in charge of the Sun and Murray house at Canton. House will open 6. Fred Hilton, general manager of the syndicate, will assume charge of the Canton house.

MONCTON, N. B.—Grand Opera House (Torrie and Winter, mgrs.): Aug. 16-21: Hampton's Animal Circus and moving pictures to very fair business.——Davidson's Theatre (W. S. Davidson, mgr.): This house continues to play vaudeville and pictures to very good business.

POTTSVILLE, PA.—Slater Theatre (I. Neal, mgr.): Will open with vaudeville Aug. 30.

PITTSTON, PA.—Family (George T. Dunbar, mgr.): Season opens under the new management 6, with three shows daily and five acts.

OWENSBORO, KY.—Wonderland (J. C. Rogers, mgr.): Aug. 23-28: Bessie La Count, Kennard Sisters; business excellent.

LOGANSPORT, IND.—The Broadway (E. D. Sipe, mgr.): Aug. 23-28: The Marvelous Edwards, Paul Younker, Marie Salisbury, Earl and Earl, Joe Bush, and Robert Earl.

WATERTOWN, N. Y.—Antique (A. J. Colburn, mgr.): Aug. 23-28: W. M. Goldie, De Marcose, Tillie Auer, Rixie Harvey, and the Holson Boys; excellent bill and business.——Bijou (W. F. Croucher, mgr.): 23-28: Garland City Four, John Plunkett to good houses.——Wonderland (G. Bruce Frasier, mgr.): 23-28: Tom and Gertie Mova pleased good business.——Item: A new hardwood floor has been laid on the stage at the Antique by Stage-Manager Smith.

SARATOGA SPRINGS, N. Y.—Pontiac (John C. Graul, lessee: Henry H. Freck, mgr.): Aug. 19-28: Frank Humes, Monahan and Sheehan, Margie Sinclair, Winnie D. Crawford, Gilson and Countess, Frank Merritt, Jack Marsa, Kyle and Guernsey, May Addison, Professor Stroach, and Martin F. Reynolds to crowded houses.

GLOVERSVILLE, N. Y.—Family Theatre (J. B. Morris, mgr.): Aug. 23-28: Business good; bill pleased. Cora Youngblood, Curson Sextette, Charles Douglas and Blanche Washburn, Bobby Miles, Robert Sperling, Clarence Bessey.

NEW BRITAIN, CONN.—Kenny's (Frank A. Kenney, mgr.): Will reopen 6 with vaudeville and moving pictures.——Scenic (Hallaby and Co., mgrs.): Vaudeville and pictures 23-28 to capacity business.

WEST CHESTER, PA.—Grand Opera House (J. F. Small, mgr.): 12-14: Joe Ross pleased fair business. 16-18: Marie Daniels; fair business.

TARENTUM, PA.—New Star (J. B. Boyd, mgr.): 9-14: Phillips and Bergen, Eddie Reeves, and moving pictures pleased good crowds.

SCRANTON, PA.—Poli (J. H. Docking, mgr.): The season opened Aug. 30 with Porter J. White and co. in The Visitor as a headliner. The Song Shop, Hoey and Lee, Mangean Troupe, the Two Pucks, Corcoran and Dixon, Dynes and Dynes.——Orpheum (J. H. Parrell, mgr.): 23-28: Kirahas and Ivins, Alice Belmont, Edgar Sullivan; bill and business excellent.——Wonder (F. J. Herman, mgr.): 23-28: Freeman, the Handcuff King, and Marie Dante pleased good business.——Columbia (G. Nelson Teets, mgr.): The season opened with Sam Devere's show in The Hoodlum's Holiday and The Queen of the Harem 23-28; co. and business excellent. Matt Kennedy and Adele Ranney were featured. The Watermelon Trust scored a hit. The chorus was fine. Dave Marion's Dreamland Burlesquers 30-Sept. 28; co. and business excellent. Big Review 30-1. Jardin de Paris Girls 2-4.

ESCANABA, MICH.—The Bijou (A. E. Atkinson, mgr.): Davis and Cooper, moving pictures and illustrated songs, pleasing, to capacity.

ELMIRA, N. Y.—Rialto (F. W. McConnell, mgr.): Aug. 23-28: Ashley Trio, Ida Cala, Lottie Fayette, Louise Bailey, Max Bruno, and Rialtoscope; good houses.——Happy Hour (Ira

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Vandemark, mgr.): 23-28: Harry Green, the Milians, Richard Johnston, and moving pictures; large houses.——Grand (E. J. Toole, mgr.): 23-28: The Mansfields, E. S. Wood, George Wilson, J. Carroll Crispin, and moving pictures; good houses.

ELYRIA, O.—The Airdome (J. F. Durham, mgr.): The Mexican Trio Aug. 19-21. Jim Londos, and the Brasees 22. Cummings Brothers, the Barleys 23-25; entire satisfaction, to overflowing houses.

ROCHESTER, N. Y.—Cook's (W. J. Wiggins, mgr.): Dark; to open Aug. 30.

ELGIN, ILL.—Star (Prickett and Thielen, mgrs.): Aug. 23-28: Gary Owen co., Brown Brothers, Farley-Prescott Trio; capacity business.

WEST CHESTER, PA.—Grand Opera House (J. F. Small, mgr.): Aug. 19-21: Professor Fred W. Ely pleased large houses. 23-25: Frank J. Hurly pleased fair business.

DELAWARE, O.—Theatorium (Frost and Thorman, mgrs.): Aug. 16-21: Ralph Storey, Mort Duo, Queer and Quaint, Ray Dick; pleased good business.

ROCKFORD, ILL.—Orpheum (A. J. Shimp, mgr.): The Four Millers, Jane Pate, the Buchanans, Sam Hood, Montambo and Bartello Aug. 16-21: pleased good houses.

RACINE, WIS.—Bijou Theatre (Campbell and Danforth, owners; F. B. Stafford, mgr.): Rosen Brothers, Ben Trovoto Musical Four, Lee La Pine, Elinore Hatch, Harry Baernstein; good bill and fine patronage.

TORONTO, ONT.—Shea's was again to the front with an exceptional bill, headed by Bertie Herron and co., a decided hit. Following close came Seldon's Venus exhibiting some excellent statue grouping; Charles and Fanny Van were very humorous, while the Four Floods did some very funny acrobatic turns. Ed. Morton had a few good songs. The Dixie Serenaders made things lively for a while, and a graceful touch was added to the bill by Nonette.——Morning, Noon and Night was the attraction at the Star last week and the popular house shone brilliantly all the time. The show was a travesty on Coney Island and made a good catch with Twentetolans. Virginia Ware was well received and the Broadway Ponies and the Gotham Girls proved very attractive.——Manager Henry reopened the Gayety with the Marathon Girls last Monday to A 1 business. Bright and catchy, the show was one of prolonged mirth and musical enjoyments. The big business of last season, if one may forecast by opening week, is sure to be exceeded this season. The house has been renovated and presents a very bright and attractive spot.

BURLINGTON, N. J.—Auditorium (James W. Lanning, owner; Charles N. Lanning, mgr.): 9-21: The Preston Brothers, Howard and Wilson, Walter C. Shoemaker, Charles Hargreaves; capacity.——Majestic (Carl Schwarz, prop. and mgr.): 9-14: Dilks and Dilks, James A. Coleman, Elizabeth Harris, George Tichenor; good bill; S. R. O. the rule.——Items: The vacancy made by the resignation of William Moran, accompanist at the Auditorium, that takes effect 1 will be filled by George Tichenor.

PORTSMOUTH, O.—Orpheum Theatre (Sun and Murray, lessees; R. R. Russell, mgr.): Being overhauled and will be opened Aug. 30.——New Majestic (Strauss and Frowine, lessees; Floyd Lewis, mgr.): Will open 30.

ST. JOSEPH, MO.—Crystal (Fred Cosman, mgr.): Aug. 22-28: Dawson and Gillette, Marie Hedricks, Leo Copper and co., Cooper and Brown, Sig and Edyth Franss, Frank Groh, and moving pictures; pleased good business.——Item: Alex Pantages has bought the Crystal Theatre along with the circuit of which it was a part, and this vaudeville house is now known as Pantages' Crystal Theatre.

LOWELL, MASS.—Hathaway's (F. E. Hathaway, owner; John J. Shannon, res. mgr.): House has been thoroughly cleaned and painted. Opened Aug. 23 with a good bill. Hilarion and Rosalie Caballos, Grace Ellwyn, Pictured Melody, Simmons and White, Desmond and Bailey, Frank and Mary More, Three Ernests, A-Be-Be's Post Card Album, and motion pictures.

FLORENCE, S. C.—Airdome (Harry Husbands, mgr.): Aug. 16-22: Collins and La Belle, and Aline Gentry pleased crowded houses.——Majestic (Charles Hines, mgr.): 16-18: La Favre, and Frankie St. John delighted S. R. O. 19-21: De Moerst Brothers; good co. and business.

FORT DODGE, IA.—Magic Theatre (H. Spencer, mgr.): Aug. 23-28: Johnny Morris and George Morton.——New Empire (Leo Burnstein, mgr.): 23-28: The Turners, Professor Rand and his musical dogs.

EAST LIVERPOOL, O.—Rock Springs Theatre (Sam McCutcheon, mgr.): Aug. 23-28: Four Nightingales, Bryant and Saville, Innes and Ryan, Mlle. Vanity; excellent bill, to good business.——Newell Park (George W. Clarke, mgr.): 23-28: Bristol's Pony Circus, moving pictures, pleasing crowds.——Dreamland (John C. Walsh, mgr.): 23-28: Frank Coleman, Haney and Long, Verne Biddle, pleasing bill to usual good business.

PORTLAND, ORE.—The bill at the Orpheum week Aug. 16 was headed by a breezy musical comedy, The Quakeress, presented by John Hyams and Leila McIntyre. Rose Royal's posturing horse, "Chesterfield," performed some remarkable feats of statue posing. An attractive musical sketch was offered by the Misses Marshall, Freeman and Rogers. Cathryn Rowe Palmer in song and dancing act; Woods and Woods in An Elopement by Wire; Catherine Hayes and Babe Johnson in A Dream of Baby Days, and moving pictures complete the bill. The star performers at the Grand week of 16 were the Three Rohrs, doing hair splitting stunts on bicycles. Vera de Bassini was one of the most artistic singers appearing here for some time. Wood and West, billed as Irish athletes, showed grace and skill on the trapese and flying rings. Mitchell and Cain offered a turn. That Frenchman and the Other Fellow; Murphy and Whitman in a sketch, the Clarence Sisters, and pictures concluded the bill. The bill at the Grand was opened by Martin Brothers, a team of xylophone players. An interesting trained dog act was presented by the Gori Trio, assisted by two canines. Gladys Middleton sang a number of songs in costume. Mary Hampton and her co. appeared in a playlet called The Melodrama; the Bonsetti Troupe, acrobats, and illustrated ballad ended the bill.

URBANA, O.—The Lyric (Larry P. Ryan, mgr.): Aug. 19-21: Fred H. Fuller's Juvenile Minstrels; strong programme, to good business. 23-25: Harris and Troy, and Henry Bobker pleased good houses.

TUPELO, MISS.—Electric Theatorium (E. J. Sivley, mgr.): Aug. 9-14: Herbert Stock co. with excellent films, made this a record week. Ballard Brothers and Cosby 20; drew packed houses; business continues good.

OSWEGO, N. Y.—Richardson (Frank E. Foster, mgr.): Aug. 19-21: May Fulton, Dolly Texarkanesa, the Three Musical Coattas, 23-25: Margie Sinclair, Palmer and Lewis, Charles Earle; business the very best.——Orpheum (Charles F. Gilmore, mgr.): 23-28: Edward Rowley, Harris and Hilliard.

BINGHAMTON, N. Y.—Rose Park (J. P. E. Clark, mgr.): Aug. 23-28: The Langdons, Dooley, Bell and Richards, Hererra, Bain and Howard, to big business.

WINNIPEG, MAN.—Dominion (W. B. Lawrence, mgr.): Aug. 16-21: Opening the season with Morris bookings. The Svengalis, Daphne Pollard, Blake's Hee Haw Maud, Georgia and co., the Brittons, Daly and O'Brien, and La Deaux, to capacity. 23-28: Scott and Whaley, Francesca Redding and co., Adams and MacWalter James, Rafayette's Acrobatic Dogs, William B. Ramsdell, and Marimba Band.

MONTREAL, CAN.—Bennett's Theatre (George F. Driscoll, mgr.): Aug. 23-28: The Overing Trio, Gracie Emmett and co., Howard Brothers, Sidney Baxter, Frank Morrell, Dave Genaro and Ray Bailey, Silbon's Novelty Circus, and Sisters Dolly; business is good.——Bohmer Park: 23-28: Business continues good with the Flying Banvards, the Rappo Sisters, Hadi Afarabi, the Kohler Trio, Professor Fred Herbert's trained dogs.——Dominion Park: 23-28: Owing to inclement weather last week, the street railway employees' "pique-nique" is continued for Monday and Tuesday nights of this week, and is drawing huge crowds. Speedy, the high diver. At the Vaudeville Theatre: Durocher, Professor Garnett and his performing animals, Musical Forrests, Edmund Bosanquet, Edward E. and Rolla White, the Flying Dordons, Mlle. Fonda.

CHEYENNE, WYO.—Atlas (Thomas Heaney, prop. and mgr.): Aug. 16-21: Marie Buchanan, the Terry Twins, Mr. and Mrs. Erwin Connelly; good; big business. 23-28: Beggs and co., the Torkeys, the Dechantal Twins.

SPRINGFIELD, O.—Spring Grove Casino (Springfield Railway Co., mgrs.): Aug. 23-28: The Clover Trio, Laura Buckley, Smith and Heagney, Sam Stern, the Four Londons pleased good patronage.——New Sun (Sun Amusement Co., mgrs.): Closed Summer season 21; will reopen 6 for the regular season.

BUFFALO, N. Y.—Shea's, Aug. 23-28: Nellie Waring, A Night in a Monkey Music Hall, Howard and Howard, Mangean Troupe, Ues Clayton and co., Basque Quartette, Fred Singer, Veronica and Huri Falls, Weber and Rush, with The Parisian Widows, reopened the Garden 21, to capacity business. Moulin Rouge Burlesque enjoyed a prosperous week at the Lafayette, opening 23.

SYRACUSE, N. Y.—Valley (J. Peebles, mgr.): Aug. 23-28: Mullin and Covelli, juggling; De Lisles, Jordan, Branneck and Chubita, John Ford and Clark Sisters, Fred Wyckoff and O'Neill Trio to good business; this bill closes the season.——Savoy (L. Desmond, mgr.): 23-28: Hash-Hash, Billy Burns, Little May Irwin, Three Closes, and Benson Sisters to large houses.

MONTREAL, CAN.—Theatre Royal (J. B. Sparrow T. and A. Co., mgrs.): Aug. 23-28: The Cherry Blossoms to good business.

WASHINGTON, PA.—Airdome (A. D. Mair, mgr.): Aug. 16-21: Five Juggling Normans and Captain Webb's Trained Seals pleased fair business. 23-28: Rees Brothers' Big Africanders Minstrels.

SHEBOYGAN, WIS.—Unique Theatre (L. H. Williams, mgr.): Walton Pyre and co., Russell and Church, Axtell and co., La Tell Brothers, Tom Linton, Rutledge-Pickering, Ben F. Cox, Emma Weston, Gladys Williams; exceptional strong bill.

MARIETTA, O.—Star Theatre (Waite and Cramm, mgrs.): Aug. 16-18: Groom Sisters, Molten and Keenan, and La Petite Dorothy. 19-21: Eugene Emmett and Reno and Earl to S. R. O.

WARREN, O.—Opera House (John J. Murray, mgr.): Good houses Aug. 16-20: Four Louis Brothers, Goldie Marshall, Matsuda's Japs, S. S. Dicks, La Zetta's trained animals and birds. 21: Al. G. Field opened the show season here with capacity.——Dreamland (W. W. Dunnevant, mgr.): 16-21: Drew well. Jarvis and Mann and Cora Newton.

NEW ORLEANS, LA.—The American Music Hall, formerly the Greenwall Theatre, now a link in the Morris circuit, begins its season Aug. 28, and promises only high-class vaudeville.——The St. Charles Orpheum opens 28.——West End on Lake Pontchartrain continues to offer Tosso's Military Band as the principal musical attraction, with vaudeville consisting of the Hiltons, Cantor and Curtis, Vera Berlinger, De Garr Sisters.——Item: Popular Tom Campbell, manager of the Tulane and Crescent theatres, is in the city, and very busy preparatory to the opening of these houses.

WATERLOO, IA.—Items: Vic Hugo, of Cedar Rapids, has leased the Waterloo theatres from Mr. Busby, and will give vaudeville for two weeks alternately in each of the theatres.——Mr. West, of the Jewell moving picture house, has leased a new location, and will put on vaudeville as soon as repairs can be made.

DU BOIS, PA.—Star (M. O. Bailey, mgr.): Aug. 16-21: Larry Haggerty, Three Harris Brothers, Three Wetsells, Dorris Clarendon.

NEW LONDON, CONN.—Bijou (David Almy, mgr.): Aug. 23-28: Cooper, Golden and Clifford, Fay Leslie, Payton and Wilson to good houses.

DUBUQUE, IA.—Union Park Theatre (Jake Rosenthal, mgr.): Aug. 16-21: Three Dierokx Brothers, Three Knight Brothers and Marion Swatelle, Jimmie Wall, and Haley and Haley; excellent audiences. Jake Sternad's New Orpheum Minstrels and Japanese Troupe of Girls 23-28.

BISMARCK, N. D.—Bijou Theatre (E. H. L. Vesperman, mgr.): Dark.——Gem Theatre (G. Hirsch, mgr.): 22-29: Norbert Sivia and Joseph Pull and co.; good business.

JAMESTOWN, N. Y.—Celoron Theatre (J. J. Waters, mgr.): Aug. 23-28: Gus Edwards' Ten Country Kids, Emil Hoch and co., Jerge, Alcene and Hamilton, Parshley, Pope and his dog; good bill and business.

ALBANY, N. Y.—Proctor's (Howard Graham, res. mgr.): 6 marks the opening of the regular high-class vaudeville season.——Empire (James H. Rhodes, res. mgr.): This house is now in the hands of the painters and decorators, and opens 2, with The Star and Garter Show, to be followed by The Gay Masqueraders 6-8.——Gaiety (Howard B. Nichols, mgr.): Opened the season Aug. 26-28 with The Ducklings, under most flattering conditions, despite the heat the house was packed to the doors, turning many away. The Ducklings gave a thoroughly up-to-date burlesque performance, scoring a strong success, prominent in the olio were Fayette, Bulla and Raymond, Damsel and Fair, Nugent Mohler and Hall Sisters, and Frank Cullen. Dave Marion's Dreamlands 30-1. Watson's Burlesquers 2-4.——Items: Mr. and Mrs. H. B. Nichols, of the Gaiety, were the recipient of a huge floral horseshoe on the opening night of their theatre, being the gift of numerous friends.——Frank G. McCullough, the efficient advertising agent at the Gaiety for the past six years, has been reappointed for the coming season.

SAN ANTONIO, TEX.—Airdome (Ross Combest, mgr.): Attendance growing nightly. A splendid bill Aug. 15-21: The Browles, Eva Merrill, Teddy Osborn's canine circus.——Star (Wyler and Kennedy, mgrs.): Splendid business 15-21, with Rogers and Letepha and Allen and Renna.

CHATTANOOGA, TENN.—Airdome (W. S. Albert, mgr.): August 16-21: Ollie Westerman, Duncan and Hoffman, Jack Davis, Cecil Gordon and co., Zat Zams pleased good business. 23-28: Jennings, Jewel and Barlow, Musical La Moines, Gordon, Walton and co., Senator Frank Montrose.

HUNTINGTON, W. VA.—The Hippodrome (I. N. Bullington, mgr.): Season opened Aug. 23 to packed houses both performances, with the Great Santlil and co., Marvin Brothers, Bates and Christie, Elmore and Bartlett.——Item: The Hippodrome has been thoroughly renovated and new chairs installed. This season will be under the management of I. N. Bullington, formerly of the Gentry Shows.

AURORA, ILL.—Star (Frank Thielen, prop.; Major LaVoy, mgr.): Aug. 16-22: Four Lubins Musical Wilsons, Forester and Lloyd, Bernard and Orth, Four Dancing Belts, Ferguson and Mack, and moving pictures; good bill and business.——Majestic (Lackner and Brick, props.): 16-22: Eddie McKenney, Madeline Sach, Miatt and his trained dogs, Browning and Jones, Beulah Benton and Foley Brothers, Bob Nome, and moving pictures; very good bill; pleased.

NEWPORT, R. I.—Sheedy's Freebody Park Theatre (Charles E. Cooke, mgr.): A good bill Aug. 23-28 included: Elde Fay, the Four Huntings, Sevengals, Adair and Dahn, Frances Gerard, Rube Dickenson, Royal Musical Five; big business.——Opera House (Cahn and Cross Co., mgrs.): Parsons Sisters, Arlington and Helston, Scottish Four, Edwin George, Auriemma; fine business.

WATERBURY, CONN.—Poli's Theatre (Harry Parsons, mgr.): Eddie Leonard's Minstrels attracted a good sized house Aug. 20. 23-28: Professor Ashborn's Pony and Dog Circus, the Kelso-Leighton co., Ben Johnson and co., and Kennedy and Kennedy; to good business.

BUTTE, MONT.—Orpheum (C. N. Sutton, mgr.): The Lulu has been rechristened Orpheum. Opened season Aug. 21 to capacity, with Edna Aug, Jessie Shirley and co., Big City Quartette, Walthour Trio, Henry Clive and Mal Sturgess Walker, Les Myosotis, Davey and Poney Moore. 28-8: Mary Norman, Ed. F. Reynard, James Young and co., Calcedo, Anciotti, Hughes Musical Trio.——Majestic Theatre (C. N. Sutton, mgr.): 21-26: Barney Fagan and Henrietta Byron, Herbert Williston and William O. Stoaker, Alda Woolcott and co., Frank Parker and co., Irma Orbasany's Cockatoos. Week 27: Alf. Grant, Bandy and Fields, Helen Beresford and co., the Three Hawaiians, Charles E. Colby and Lillian May.——Empire Theatre (L. M. Quinn, mgr.): 22-28: Mayo and Howe, McLinn Brothers, Jenkins and Price, Grace Netherdy, Sid. Giroux.

PAWTUCKET, R. I.—The Bijou (David R. Bumgnton, mgr.): 23-28: Good business; Lovenberg's Neapolitans, Billy Coleman, Lambert and Williams, Barrett and Stanton, Allan St. John and Winona Bridges, Gertie Demilt and Boys.

OAKLAND, CAL.—The Orpheum (George Ebey, mgr.): 16-21: Sam Chip and Mary Marble, Six American Dancers, Matthews and Ashley, Conroy, Le Maire and co., Grif, Schrode and Mulvey, Herbert and Willing, and Sam Watson's Farmyard Circus, to packed houses; fine bill.

FALL RIVER, MASS.—Bijou (L. M. Boas, mgr.): Powers, the hypnotist, was the drawing card Aug. 23-28; others: The De Vear Twins, Lillian Carter, Barnard and Harris, John W. Donovan, Fay Davis, Four Nightingales; pleased very large attendance.——Premier (L. M. Boas, mgr.): 23-28: Joe Daniels, Boylan and Dunn, Humanscope, the Dunn Sisters, Bran and Theftel, to good attendance.

BANGOR, ME.—The Gayety (Stephen Bogrett, mgr.): The house opened Aug. 23 with Mantilla, the Girl with the Mask, Ethel Barr and co., Carrl Monroe, the Woodwards, Stevens and Leroy. Week 30: George Windeld and co., De Blacker's Dogs and Monkeys, the Great Militar, Jerome and Hunter.——Ackens' Theatre (Ackens and Blood, mgrs.): Opened 23 with Johnson Brothers and Johnson, Burke and Urline, the Monteroys, Guy Bartlett and co., Musical Irving.

READING, PA.—Grand (Reis and Appell, lessees; C. G. Keeney, mgr.): Good bill Aug. 16-21: Dr. Pelham, O'Dell and Hart, Beth Densmore, Allaire Foster and Smith; delighted big houses. Excellent bill 23-28: Gravetta and Parr, Jackson and Douglass, James R. White and co., Musical Buckleys, Carlton Sisters, to crowded houses.——Bijou (management S. Lubin Circuit): 16-21: Fred G. Cole, Sandford and Darlington, Bobby Evans, Monte Wolfe; pleased good business.——Items: Both theatres did an enormous business during the Summer season and will continue to play vaudeville during the coming season at a very low rate of admission.——The Orpheum opens 30 with the usual high class vaudeville. Frank D. Hill will again take charge.

LOUISVILLE, KY.—The following excellent bill entertained the crowds that visited Fontaine Ferry Park Aug. 22-28: Dumn-Redclay Troupe, Arcadia, Hennings, Lewis and Hennings, Espe, Leonard and Louis, Jones and Deely. Free concerts by Girogus' Band, with Madge Caldwell as soloist.——Good business was the rule at Riverview, where the following vaudeville was offered: Billy Morris and the Sherwood Sisters, Bessie La Count, Mlle. La Carrol, and Lapine and Dries.——Melodrama will soon be in its new home at the Honkins'. The present order of things will give way to the new 6. For the present week the following good bill is offered: Ziaka, the Mystifier; Florence Saunders, Walter Ross, and Charles Wilson.

BRAZIL, IND.—Family (Frank Holland, mgr.): Opened Aug. 23, after having been closed to install asbestos curtain and to be thereby remodeled. The Musical Brobsts, Jeanette D. Arville, Colsdill and Gesser 23-25; entertained good houses.

NEWARK, N. J.—Three headliners at Proctor's Theatre Aug. 23-29. Jack Wilson, Franklin Batie and Ada Lane surpassed all their associates. Mr. Batie has an excellent voice and uses it effectively, and his singing was appreciated by the audiences. Others on the bill were: The Fire Commissioner, with a cast which includes James Kearney, John Gorman, Marian L. Day, and Kate Griffith, the act scored; Charles W. McDonald, Crawford and Montrose, Al. Leech and the Three Rosebuds, James Harrigan, McAdam and his dog "Spike."

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VAUDEVILLE JOTTINGS.

The team of Touhey and Burke has split. Pat Touhey will rejoin May Touhey. Charles H. Burke has not announced his plans.

Walter C. Kelly will open his American season on Sept. 13, and will then play the Orpheum circuit, later going to Australia and South Africa before returning to England to fulfill return bookings.

The Four Mortons will open their tour over the Morris circuit on Oct. 4.

Burt Greene and Irene Franklin are scheduled to sail for home on the steamship "New York" Sept. 4.

The Tiger Lillies opened at Miner's Bowery Theatre on last Saturday.

Harry Thomson will open his Fall campaign on the Sullivan and Considine circuit Aug. 30 at the Bijou Theatre, Winnipeg.

Dilks and Dilks, the musical artists, left Philadelphia last week for Spokane, Wash., having been signed to appear over the Pantage's Circuit.

Joe Howard and George Wilson opened an extended engagement over United time at the Chase Theatre, Washington, D. C., last week.

Beatrice McKenzie and Walter Shannon, heretofore favorites in the Keith and Proctor and Williams' houses, have been secured by William Morris to present their new success, More Ways Than One, by James Horan, in his houses, opening at the American Music Hall Sept. 6.

Swat Milligan, with Frank Stone as the mighty "Swat," begins its regular season in vaudeville at Detroit, Aug. 30.

Barney Fagan and Henrietta Byron are scoring a bit hit on the S. and C. time. They played the Majestic, Butte, Mont., last week, and their act scored heavily, it is reported.

Harry Lukens, of the Four Lukens, will open a large Hippodrome at Lauer's Park, Reading, Pa. This place was formerly used as a ball ground by the Atlantic League.

Cliff Gordon and Bobby North's burlesque show, The Merry World, opened its season at the Gaiety Theatre, Boston, yesterday, Aug. 30. There is no olio in the performance, but the production is said to be a high class burlesque offering.

Tenie Russell made a decided hit at Hathaway's Theatre, Brockton, Mass., last week, with her budget of new songs and costumes.

Agnes Lynn and Fred Keno, who were playing the Majestic Theatre, Milwaukee, last week, met with a peculiar accident on last Tuesday. They had gone out on Lake Michigan for a row when one of their oars was accidentally dropped overboard. For several hours they drifted about helplessly in a strong wind, when a motor boat came along and answering their cries for help towed them in shore.

The Three Keatons played Keith's Theatre,

Philadelphia, last week, and their acrobatic comedy tumbling act went bigger than ever. They write THE MIRROR that it is a relief to get home again and that they are better Yankees than ever before.

Kate Elinore and Sam Williams will open their vaudeville tour over Morris' time at the American Music Hall Sept. 6.

Bowers, Walters and Crooker opened their regular Fall and Winter season at the Grand Opera House, Pittsburgh, last week.

Chassino arrived in New York from Europe on Aug. 23, opening on the Orpheum time Aug. 30.

Frank Evans and Perry Ryan returned from Europe on last Sunday, Aug. 22. Their houses at Long Branch and Red Bank, N. J., will soon be opened for the regular season.

Rose Carlin opened her season at the Criterion Theatre, Atlantic City, N. J., last week.

The St. James (L. I.) Colony gave a vaudeville entertainment at Central Islip, N. Y., for benefit of the Order of Woodmen on last Thursday, Aug. 27.

Mabel Montgomery is booked over the Orpheum Circuit, opening in Chicago, Sept. 20, in Chums.

J. Aldrich Libbey and Katherine Trayer are a continued success over Western time. The Chicago papers spoke highly of their work while they were in the "Windy City" week before last.

Dorando, the Marathon runner, was married on last Thursday, Aug. 19, at Carpi, Italy, to Signorina Teresa Dondi, an Italian girl, to whom he had been engaged some time. They will live in a villa near Milan.

Von Bienne, a 'cellist, has been signed by Percy G. Williams for a tour of the latter's circuit, opening at the Colonial on Sept. 13. Von Bienne is a European.

Arthur Arnold and Maude Caswell are scoring a big hit in the far West, where their "globe trotting" acrobatic act is meeting with the same favor that it has wherever it has been seen. At Butte, Mont., a week ago, Dolan and Lenharr were the headliners on the bill, and when Miss Lenharr was suddenly taken ill Miss Caswell jumped into her part and, according to newspaper reports, scored a success. She played three performances in Mr. Dolan's sketch, Taking Chances, at the Majestic Theatre.

The Potter-Hartwell Troupe is booked solid through the West over the Orpheum Circuit until next Summer. Their new act is a decided hit and press and public are enthusiastic in their praise of the offering. Few acrobatic acts excel theirs.

Walsh-Lynch and company, in Huckins Run, are booked solid over United and Orpheum time until May 30, 1910.

Frank Montrose, the "Senator" who lectures on Woman's Rights and Man's Wrongs, has begun a tour over Inter-State Circuit.

Dolly Dupree will open in vaudeville the first of September, offering a singing act, rendering Remick's song hits of the present season.

Having dissolved partnership with Bessie Straws, nee Babcock, formerly known as one of the Johnson Sisters, Addie M. Johnson has joined partnership with Richie Covey and they will be known as the Original Johnson Sisters.

Jack Driscoll, house manager of the Fourteenth Street Theatre, is absent on a two weeks' vacation. He left on Saturday for Wilkes-Barre, Pa., to visit his brother, Joe Driscoll, who is directing a stock co. in that city. Driscoll is missed doubly, because he not alone looks after the front and back of the Fourteenth Street Theatre for J. Wesley Rosenquest, but he also sings the illustrated songs at each performance. During his absence Will Robinson is taking his place.

LETTER LIST.

Members of the profession are invited to use THE MIRROR *post-office facilities. No charge for advertising or forwarding letters except registered mail, which will be re-registered on receipt of 10 cents. This list is made up on Saturday morning. Letters will be delivered or forwarded on personal or written application. Letters advertised for 30 days and uncalled for will be returned to the post-office. Circulars, postal cards and newspapers excluded.*

WOMEN.

Albertson, Lillian, Neonie Arnold, Maud Allen, Juliette Atkinson, Florie A., Allen, Eileen Adair, Bebe Adams, Mary Asquith, Virginia Anderson.

Beima, Portia, Beatrice Barnes, Pauline J. Berkeley, Mlle Bonita, Mrs. H. C. Barry, Helen Blake, Marie Bieyon, Spring Byington, Anna S. Boles, Marie Baxter, Theresa Baldwin, Flora Byane, Mrs. Jack Bruns, Alice Bryan, Sally Boyd, Mabel Bradford, Marie Bryan, May M. Boyce, Kathryn M. Brand, Jessie L. Bulger, Marjorie Blanchard.

Cloudman, Dorothy, Florence Craig, Mirian Carson, Josephine B. Carmody, Lizzie H. Collier, Mrs. Robert Conness, Barbara Clement, Catherine Crawford, Bessie Carrette, Frances Comstock, Una Clayton, Mallee Campion, Clara J. Castleton, Maud Clark, Josata Clement, Rose Coghlan, Mrs. M. B. Curtis, Hilda Cameron, Olive J. Cox, Isabelle Coe.

De Wolf, Mabel, Sarah Dwyer, Dorothy Daley, Lillian Day, Dorothy Dumont, Countess C. Dundas, Margaret Dills, Gertrude Dallas, Margery Dow, Lillian C. Dickeson, Dorothy Dempsey, Hasel A. Druant, Margaret Dale, Gladys Dumas, Mary E. Duff, Ines Dale, Ida M. De Campage, Beth Densmore, Berta M. Davey, Violette De West, Margerita Dwight, Blanche Dean, Ada Deaves, Helen Darling.

Elytinge, Rose, Mrs. Charles P. Elliott, Madge Edwards, Marie Ellsworth, Pearl Eytinge, Elsie Earle, Mary Enos, Virginia Earle.

Fralick, Lulu, Vera Finlay, Edessa Fowler, Carolyn Friend, Fay C. Fairchild, Anna Ford, Beth Franklyn, Katherine Foster, Virginia Folts, Eugenie Ford, Elsie Fay.

Golden, Maude E., Carrie Glover, Rosa Gibson, Amelia Gardner, Maud Granger.

Hoffman, Lola, Bessie Howard, Blanch Hendricks, Avery Hopwood, Anna Hall, Beatrice Howard, Grace Hawthorne, Lily Hartley, Florence Hayden, Irene Hobson, Violet Herbert, Alice Holbrook, Alice Hilton, Gretchen Hartman, Enice Howard, Marie Hunt, Jane A. Hood, Virginia Howell, Mrs. Jno. H. Hewes, Hasel M. Hall, Mrs. C. M. J. Hangeros, Mary Hampton, Bessie Hawthorne, Rose Howe, Polly Harger, Beth Harkness.

Joyce, Bertha, Lolo B. Jackson, Catherine Jennings.

Knight, Adelaide, Atalie Claire Kayne, Mrs. S. W. Kreidsen, Mollie Kelley, Kathleen Kinsella, Willette Kershaw.

Lewers, Jessica, Mildred Lyman, Isabel P. Lewis, Myrtle London, Miss E. Leanor, Lillian Lorraine, Carolyn Lee, Charlotte Lambert, Ruby Lang, Lillian Lawrence, Charlotte Leslie, Marguerite Lindsay, Georgia Lawrence, Nina Lawrence, Grace Leonard, Hope Latham, Lucille La Verne, Emily V. Lytton, Marion Langdon, Merry Lawrence.

Merreat, Helen, Maud Maurer, Phila M. Miller, Rose B. Mitchell, Kissie B. Masters, Vida F. Millace, Louise Meyers, Elsie Marrian, Gertrude A. Morrell, Norma Mitchell, Mrs. Louis McDonald.

Niven, Mabel, Hortense Neilsen, Charlotte Nelson, Mrs. Julian Noa, Mary Nash.

Owens, Lois M., Flora Otis.

Perry, Antoinette, Mrs. Frank Paige, Mrs. Willard Perry, Lyda Powell, Pauline Potter, Allene Pascal, Pauline Paull.

Quinn, Marie.

Roberts, Nelle, Eva Scott Regan, Nellie Russell, Ellie Rock, Ann Raymond, May Richards, Dorothy Rogers, Helen Roming, Mrs. J. F. Rogers, Isabel M. Richards, Isabelle Reber, Bill Romer, Frances Reid, Leila Romer, Katherine Rober, Esther Rujares.

Sterling, Jessie B., Frances Sayre, Mrs. Rob't Siddell, Nora Shelby, Blanche Scott, Pauline Stross, Adelaide Sharp, Florence Smyth, Josie Sadler, Eleanor C. Saunders, Marion Sherley, Vera Steeson, Ethel Shearer, Sherry Snyder, Adel Sayre, Helen M. Spain, Marguerite Supecha, Edith Shayne.

Tupper, Hazel, Lillian Taylor, Virginia D. Truscott, Mary K. Taylor, Clara Thrown, Debbie Teal, Belle Travers, Charlotte Thompson.

Vaughn, Frances, Fritzi Von Buesing, Grace Vinton.

Wilson, Bertina, Josephine Wilfred, Mrs. Harry Wigley, Winnie Wilmer, Myrtle Wellington, Stella B. Weaver, Norva Williams, Helen West, Mamie S. Wolford, Ethel Wright.

Yorke, Evelyn, Phyllys Young.

MEN.

Andrews, Fred G., Jno. Addicoat, W. H. Altwell, Arthur Applin, Jno. Arthur, Geo. Addington, Frank Argus, Billie Atkinson, Sam E. Allen, Edward Abels.

Boulden, Howard, Willis Brown, Harry Bond, E. F. Byrne, Dave Brabam, Thurlow Bergen, Arthur Buchanan, Jno. Beck, Robt. Barrett, Geo. Betts, Lionel Belmore, Cyril Biddulph, Sam Burton, Tileston Bryce, Ralph Bingham, Francis J. Boyle, Clyde M. Benson, Harry S. Brunnell, Carl Brickett, J. H. Bradley, Geo. Beban, Walter A. Bohne, W. J. Benedict, Tom Burroughs, Clarence Bennett, Cass Burt, Ernest H. Baxter, Earl Burgess, G. C. H. Brown, Robt. W. Bruner, Arthur Byron.

Cunningham, A. G., Frank Campean, Garrett Campbell, Harry Cowan, Wm. T. Clark, Clinton T. E. Clay, Edward V. Cupero, Thos. Chatterton, Frank Condon, Chas. Compton, Nevin Clark, Lewis J. Cody, Harold Castle, Wm. C. Camp, Jno. Conlon Clay, Clement C. T. Collins, Bartling Cushing, Jno: Charles, W. R. Campbell, Francis Carrier, Wm. Clifford.

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Elaton, Elwyn, Edward Eton, Snits Edwards, Wm. Ellsler, Geo. Elseman, Lorne Elwyn, Mr. Eimendorf, Arthur R. Evans, Jno. W. Early.

Fleming, Carl B., Mysterious Fontinecle, Dick Fitzgerald, John Ford, Geo. S. Fleming, Wm. Fitzgerald, Dave Ferguson, Geo. O. Farrell, the Fadettes.

Graham, Michael, Geo. Grandle, Ted Gamble, Gilbert Gregory, Wm. F. Gibson, R. E. Graham, Hugh Gibson, Morrie M. Grahame.

Hall, Jas. T., Harry Holliday, Percy Helton, Wm. Herman, Thos. A. Hearn, Forrest Huff, Arthur Hurley, J. W. Hamilton, A. S. Humerson, Felix Haney, Carl Hoffman, W. E. Holmes, Thos. M. Hunter, Will S. Harkins, J. Butler Haviland, Harry Hawkins, Jno. C. Hanson, Maurice Haswell, Clifford Hipole, Harry Hardy, Louis Harrison, Rose H. Harper, Geo. B. Hunt, Walter S. Hale.

Ingram, Lloyd, "Keene" Irwin Telegram."

Judge, Will, Gladden James, W. K. Jordon, Harry L. Jackson.

Kelly, Walter, J. F. Kusky, Chas. C. Knapp, Ed. Kreyer, S. Miller Kent, J. H. Kalker, Chas. W. King, Frank T. Kinsing, Alf. G. Krans.

Leavitt, Abe, Harry Lacy, Henry Lodlow, Miron Leffingwell, Wilfred Lucas, Henry Lehman, Lional Lawrence, Morris Lambert, Ollie Lawrence, Clarence C. Livingston, Max Lassen, Geo. Lyding, Geo. W. Lusk, Thos. Lilley, Nestor Lennon, Harry B. Linton, Ruppert D. Leader, G. A. Little, Fred E. Lewis, Herman Lieb, Mitchell Lewis, Warren Lake, Fred'k A. La Duke, Joe Levitt, Alb. Livingston, Ivor M. Lawrie.

Marsh, Byron, "Bob't R. Mallory Telegram," Jos. Manning, Floyd Moore, Dodson Mitchell, Wallace Monroe, A. J. Myers, Sam C. Morris, Bennett Matlack, Thos. I. Molloy, Jos. Mann, A. B. Montgomery, Earl Mitchell, Harry Mainhall, Chas. P. Morrison, Jno. J. McCowan, J. W. McKinney, Ollie Mack, Fred McGee, Henry McCardle, F. J. McCarthy, Harry MacConnell, Georgie Mack, W. McKay, Frank MacDonald, Walter McMillen, Harry McCormack, Harry McBride.

Nolan, Boyd, Joe Nickles, Frank Norcross, Chas. O. Nelson, P. A. Nannery, C. B. Neuman.

O'Brien, Eugene, Piske O'Hara, Lynn Osborne.

Purnance, Roy, Jos. W. Phillips, Chas. Pusey, Geo. E. Powers, Tyrone Powers, G. Alb. Perry, Purnell B. Pratt, Walter Pennington, C. A. Patchin, Henry Pugh, Rich'd Pitman, Wm. Penn, Walter H. Poulter.

Quintard, C. A.

Rich, E. J., Harrison Rhodes, Geo. M. Rosener, Dan Roche, Edward H. Robins, Jno. C. Rice, Robt. Reese, Geo. R. Raymond, David Ruhseb, J. E. Robinson, Jack Raynes, A. L. Rankin, Chas. Richmond, Pat Reilly, Phillip Robson, Eddie Redivay, Cliff Russell, Walter Richardson, Wm. Raymond, Frank Rowan.

Shaw, Arthur W., R. B. E. Smith, Rex Stosel, Jerry Smith, Karl Stall, Milton H. Smith, Jno. W. Sherman, Gale Satterlee, Frank P. Stone, Hal Stephens, Chick Sale, Douglas Stevenson, Geo. S. Starling, Ramon Sanders, Frank Sibley, Monroe Salisbury, A. J. Sharpley, Wm. Sheehan, Oda Shaff, Harry S. Sheldon, Whitelaw Sanders, Fred C. Stein, Harold Selman.

Thomas, Wm., Frank Trennar, C. S. Turner, Edward Temple, Argyle Tully, Claude Thardo, T. W. Thompson.

Vandiver, Chas. E., A. H. Van Buren.

Warwick, Henry, Harry L. Wilson, Malcolm Williams, C. H. Williams, J. Alb. Wallerstedt, Ben F. Wolcott, Walter Wahle, A. R. Wallace, Dan Williams, Chas. Winsatt, Lorsinte Westford, A. A. Webster, Wm. Whiston, Wm. Wolff, R. V. Wolfe, De Forest West, Robt. Whittier, Yates, Aubrey, W. C. Youngson, Jas Young.

REGISTERED MATTER.

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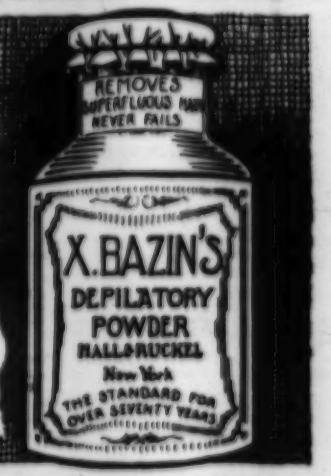

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DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that day.

DRAMATIC COMPANIES.

Allen, Estelle (Joseph King, mgr.): Akron, O., 2-4, Erie, Pa., 6-8, Wilkes-Barre 13-15.

AMERICAN WIDOW (Henry B. Harris, mgr.): New York city Sept. 6—indefinite.

ANGLIN, MARGARET (Louis Nethersole, mgr.): Asbury Park, N. J., 11.

ARSENE LUPIN (Charles Frohman, mgr.): New York city Aug. 26—indefinite.

AS THE SUN WENT DOWN (Arthur C. Aitken, prop.): Syracuse, N. Y., Aug. 30-1, Elmira 2, Dansville 3, Niagara Falls 4, Buffalo 6-11.

AS TOLD IN THE HILLS (Alex. Story, mgr.): Claire, Mich., Aug. 31, Midland 1, Mt. Pleasant 2, Ithaca 3, St. Louis 4, Owosso 6, Lapeer 7, Marysville 8, Cass City 9, Marlette 10, Port Huron 11.

AT CRIPPLE CREEK (Chas. W. Wuers, prop.): Cartondale, Pa., Aug. 31, Honesdale 1, Binghamton, N. Y., 2, Susquehanna, Pa., 3, Waverly 4.

BATES, BLANCHE (David Belasco, mgr.): Colorado Springs, Colo., Aug. 31, Cheyenne, Wyo., 1, Salt Lake City, U., 2-4, San Francisco, Cal., 6-18.

BATTLE, THE (Liebler and Co., mgrs.): Atlantic City, N. J., 2, Philadelphia, Pa., 4-11.

BEVERLY (A. G. Delamater, mgr.): Allentown, Pa., Aug. 31, Lancaster 1, York 2, Harrisburg Altoona 4, Cincinnati, O., 12-18.

BILLY (Sidney Drew, mgr.): New York city Aug. 9—indefinite.

BILLY THE KID (Chas. H. Wuers, prop.): Scranton, Pa., Aug. 30-1.

BILLY THE KID (Eastern; Chas. H. Wuers, prop.): Lawrence, Mass., Aug. 30-1.

BREWSTER'S MILLIONS (Frederic Thompson, mgr.): Pittsburgh, Pa., 6-11.

BROADWAY AFTER DARK (A. H. Woods, mgr.): Chicago, Ill., Aug. 28-4, Louisville, Ky., 6-11.

BURKE, BILLIE (Charles Frohman, mgr.): Denver, Colo., Aug. 30-4, Des Moines, Ia., 6.

CHECKERS (Stair and Havlin, mgrs.): Buffalo, N. Y., Aug. 30-4, Detroit, Mich., 6-11.

CIRCUS MAN (Klaw and Erlanger, mgrs.): Chicago, Ill., Aug. 29—indefinite.

CLIMAX, THE (Joseph Weber, mgr.): New York city Aug. 2—indefinite.

CLIMAX, THE (Joseph Weber, mgr.): Chicago, Ill., Aug. 2-Sept. 18.

CLIMAX, THE (Joseph Weber, mgr.): San Diego, Cal., Aug. 29-31, Santa Ana 1, Riverside 2, Redlands 3, San Bernardino 4.

CLIMAX, THE (Joseph Weber, mgr.): Columbus, O., Aug. 30-4.

CLIMAX, THE (Joseph Weber, mgr.): Cincinnati, O., Aug. 30-4, Philadelphia, Pa., 6-Oct. 16.

CLIMAX, THE (Joseph Weber, mgr.): London, Eng., Sept. 6—indefinite.

CLIMAX, THE (Joseph Weber, mgr.): Trenton, N. J., 9.

COLLEGE GIRL (J. E. Jackson, mgr.): Hot Springs, Ark., Aug. 22-4.

CONVICT 999 (A. H. Woods, mgr.): Akron, O., Aug. 30-1, Columbus 2-4, Cincinnati 6-11.

CONVICT'S DAUGHTER (Southern; Gus Arpold, mgr.): Bowie, Tex., Aug. 31, Henrietta 1, Wichita Falls 2, Gainesville 3, Sherman 4, Ft. Worth 6, Dallas 7, McKinney 8, Farmersville 9, Greenville 10, Denison 11.

CONVICT'S SWEETHEART (A. H. Woods, mgr.): Boston, Mass., Aug. 30-4, Brooklyn, N. Y., 6-11.

CORRIGAN, EMMETT (Joseph M. Gaites, mgr.): Boston, Mass., 2-11.

COW PUNCHER (Central; W. W. McGee, mgr.): La Salle, Ill., Aug. 31, Dixon 1, Morrison 2, Anamosa 3, Belle Plaine, Ia., 4, Keystone 5, Marshalltown 6, Ames 7, Nevada 8, State Center 9, Boone 10, Newton 11.

COW PUNCHER (Eastern; Elmer H. Brown, mgr.): Mason, Mich., Aug. 31, Williamstown 1, Grand Ledge 2, Lake Odessa 3, Owosso 4, St. Charles 5, Ionia 6, Portland 7, Belding 8, Stanton 9, Carson City 10, Greenville 11.

COWBOY AND THE THIEF (Ed. Rowland, mgr.): Detroit, Mich., Aug. 29-4, Cleveland, O., 6-11.

CREOLE SLAVE'S REVENGE (A. H. Woods, mgr.): Pittsburgh, Pa., Aug. 30-4, Youngstown, O., 6-8, Erie, Pa., 9-11.

CROSMAN, HENRIETTA (Maurice Campbell, mgr.): Chicago, Ill., Aug. 29—indefinite.

DARE DEVIL DAN (Robt. J. Riddell, mgr.): Kansas City, Mo., Aug. 29-4, Omaha, Neb., 5-8, Des Moines, Ia., 9-11.

DAVID COPPERFIELD (Edward C. White, mgr.): New Haven, Conn., Aug. 31, Middletown 1, Winsted 2, Danbury 3, Worcester, Mass., 4, Willimantic, Conn., 7, Norwich 8, New London 9, Newport, R. I., 10, Fall River, Mass., 11.

DEADWOOD DICK'S LAST SHOT (Chas. H. Wuers, prop.): Haverstraw, Mass., Aug. 31.

DEBTOR, THE (Alison-Ziegler, mgrs.): Buffalo, N. Y., 6-11.

DIXEY, HENRY E. (Henry W. Savage, mgr.): New Brunswick, N. J., Aug. 31.

DODSON, J. E. (Cohan and Harris, mgrs.): New York city Aug. 2-Sept. 4.

DOLLAR MARK (Wm. A. Brady, mgr.): New York city Aug. 23—indefinite.

DOLLAR PRINCESS (Charles Frohman, mgr.): Atlantic City, N. J., Aug. 30-4, New York city Sept. 6—indefinite.

DREW, JOHN (Charles Frohman, mgr.): New York city Sept. 6—indefinite.

EDESON, ROBERT (Henry B. Harris, mgr.): Boston, Mass., 6-11.

ELI AND JANE (Harry Green, mgr.): Franklin, Ill., Aug. 31, Mt. Sterling 3, Camp Point 4, Kirksville, Mo., 6, Green Castle 9, Novinger 10, Trenton 11.

FARNUM, DUSTIN (Liebler and Co., mgrs.): San Francisco, Cal., Aug. 23-4.

FAUST (Olga Verne White, prop.): Coldwater, Mich., 2, Three Rivers 3, Cassopolis 4, Battle Creek 6, Hastings 7, Bellevue 8, Charlotte 9, Lansing 10, Saginaw 11.

FIGHTING PARSON (F. Ernest Clayton, mgr.): Green Bay, Wis., Aug. 31, Sturgeon Bay, Oconto 2, Clintonville 3, Antigo 4, Rhinelander 5, Marshfield 6, Grand Rapids 7, Amherst 9, New London 10, Portage 11, Madison 12.

FIGMAN, MAX (John Cort, mgr.): Norfolk, Va., 2, Richmond 3, Danville 4, Charleston, S. C., 6, Savannah, Ga., 7, Macon 8, Atlanta 9, Birmingham, Ala., 10, Meridian, Miss., 11.

FLAG LIEUTENANT (Charles Frohman, mgr.): New York city Aug. 30—indefinite.

FLORIST SHOP (Henry W. Savage, mgr.): New York city Aug. 9—indefinite.

GAMBLER OF THE WEST (A. H. Woods, mgr.): Philadelphia, Pa., Aug. 30-4, Pittsburgh 6-11.

GENTLEMAN FROM MISSISSIPPI (Brady and Grismer, mgrs.): New York city Aug. 19—indefinite.

GENTLEMAN FROM MISSISSIPPI (Brady and Grismer, mgrs.): Chicago, Ill., April 25—indefinite.

GENTLEMAN FROM MISSISSIPPI (Brady and Grismer, mgrs.): Seattle, Wash., Aug. 29-4.

GILMORE, BARNEY (Havlin and Nicolai, mgrs.): Washington, D. C., 6-11.

GIRL AND THE DETECTIVE (Chas. E. Blaney Amusement Co., mgrs.): Boston, Mass., 5-11.

GIRL AND THE GAWK (Will H. Locke, mgr.): Sheridan, Wyo., Aug. 30, 31.

GIRL AND THE STAMPEDE (V. E. Lambert, mgr.): Alcester, S. D., Aug. 31, Centerville 1, Beresford 2, Akron, Ia., 3, Elk Point, S. D., 4.

GIRL FROM RECTOR'S (A. H. Woods, mgr.): Eugene, Ore., Aug. 31, Medford 1, Chico, Cal., 2, San Francisco 5-18.

GIRL FROM RECTOR'S (A. H. Woods, mgr.): Brooklyn, N. Y., Aug. 30-4, Philadelphia, Pa., 6-18.

GIRL FROM U. S. A. (Harry Scott, mgr.): Springfield, Ill., Aug. 30-31.

GIRL FROM U. S. A. (Central; Harry Scott, mgr.): Whitewater, Wis., Aug. 31, Waukesha 1, Ft. Atkinson 2, Belvidere, Ill., 3, Monroe, Wis., 4, Beloit 6, Harvard, Ill., 7, Freeport 8, Rockford 9, Rochelle 10, Joliet 11, Waukegan 12.

GIRL FROM U. S. A. (City; Harry Scott, mgr.): Peoria, Ill., 2-4, Des Moines, Ia., 5-8, Omaha, Neb., 9-11.

GIRL FROM U. S. A. (Eastern; Harry Scott, mgr.): Dwight, Ill., Aug. 31, Pontiac 1, Fairbury 2, Urbana 3, Hoopeston 4, Pekin 5, Burlington, Ia., 6, Wyoming, Ill., 7, Alvelo 8, Galva 9, Geneseo 10, Rock Island 11, Moline 12.

GIRL FROM U. S. A. (Western; Harry Scott, mgr.): Coldwater, Mich., Aug. 31, Kendallville, Ind., 1, Montpelier, O., 2, Angola, Ind., 3, Lansing, Mich., 6, Pt. Huron 7, Pontiac 8, Monroe 9, Chelsea 10, Jackson 11, Battle Creek 12.

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GIRL OF THE MOUNTAINS (O. E. Wee, mgr.): Willimantic, Conn., Aug. 31, New Britain 1, Springfield, Mass., 2-4, Woonsocket, R. I., 6, Rockland, Mass., 7, Maynard 8, Lawrence 9, Nashua, N. H., 10, Haverhill, Mass., 11.

GIRLS (Sam S. and Lee Shubert, Inc., mgrs.): New York city 4-11.

GIRLS WILL BE GIRLS (A. G. Delamater, mgr.): Lansford, Pa., Aug. 31, Shamokin 1, Williamsport 3, Lock Haven 4, Altoona 6, Huntingdon 7, Tyrone 8, Bellefonte 9, Clearfield 10, Dubois 11.

GRAUSTARK (Central; Baker and Castle, mgrs.): Sodus, N. Y., Aug. 31, Oswego Sept. 1, Schenectady 2, Troy 3, 4.

GRAUSTARK (Eastern; Baker and Castle, mgrs.): Kansas City, Mo., Aug. 29-4, St. Joseph 5-8.

GRAUSTARK (Southern; Baker and Castle, mgrs.): Emporia, Va., Aug. 31, Smithfield, N. C., 1, Florence, S. C., 2, Georgetown 3, Charleston 4, Savannah, Ga., 6, Atlanta 8, Birmingham, Ala., 9, Montgomery 10, Mobile 11.

HER DARK MARRIAGE MORN (Thos. W. Keesey, mgr.): Beaver Dam, Wis., Aug. 31, Portage 1, Milbourn 2, Lake Mills 3, Jefferson 4, Watertown 5, Freeport, Ill., 6, Beloit, Wis., 7, Lake Geneva 10, Elgin, Ill., 11, Joliet 12.

HIS HONOR, THE BARBER: Plainfield, N. J., 11.

HODGE, WILLIAM (Liebler and Co., mgrs.): New York city Aug. 16—indefinite.

HOLY CITY (A. E. Caldwell, mgr.): Boonton, N. J., 4, Westchester, Pa., 6, Easton 7, Trenton, N. J., 8, Asbury Park 9, Red Bank 10, Atlantic Highlands 11.

HOUSE OF THOUSAND CANDLES (Carl MacVitty, mgr.): St. Louis, Mo., Aug. 29-4.

HOUSE OF THOUSAND CANDLES: Saratoga Springs, N. Y., Aug. 31, Glens Falls 1, Gloversville 2, Oneonta 3, Amsterdam 4, Auburn 6, Cortland 7, Ithaca 8, Batavia 9, Clyde 10, Utica 11.

HUMAN HEARTS (Southern; W. E. Nankeville, mgr.): Martinsburg, W. Va., Aug. 31, Winchester, Va., 1, Harrisonburg 2, Front Royal 3, Fredericksburg 4, Richmond 6, Newport News 7, Norfolk 8, Emporia 9, Petersburg 10, Lynchburg 11.

IN OLD KENTUCKY (A. W. Dingwall, mgr.): St. Paul, Minn., Aug. 29-4.

IN THE BISHOP'S CARRIAGE (Baker and Castle, mgrs.): Cleveland, O., Aug. 30-4.

IS MATRIMONY A FAILURE (David Belasco, mgr.): New York city Aug. 24—indefinite.

JEFFERSON, JOSEPH AND WILLIAM W. (Albert Dorris, mgr.): Hampton, Va., 1, Newport News 2, Norfolk 3, Richmond 4, Roanoke 5, Bluefield, W. Va., 7, Staunton, Va., 8, Lynchburg 9, Danville 10, Winston-Salem, N. C., 11.

KING OF BIGAMISTS (A. H. Woods, mgr.): Cincinnati, O., Aug. 30-4, Chicago, Ill., 5-18.

LAWRENCE, LIONEL (S. H. Joliffee, mgr.): Bluefield, W. Va., June 31, Roanoke, Va., 1, Bedford City 2, Petersburg 3, Newport News 4, Rocky Mount, N. C., 6, Wilson 7, Goldsboro 8, Newbern 9, Wilmington 10, Fayetteville 11.

LENA RIVERS (Central; F. W. McIntosh, mgr.): Valparaiso, Ind., Aug. 31, Hammond 1, Joliet, Ill., 2, Aurora 3, La Salle 4, Peru 5, Sterling 6, Dixon 7, Rockford 8, Elgin 9, Freeport 10, Racine, Wis., 11.

LITTLE PROSPECTOR (Frank G. King, mgr.): Woodward, Ia., 1, 2, Boone 3, Iowa Falls 4, Cedar Rapids 5, Seymour 6, Bloomfield 7, Moravia 8, 9, North English 10, 11.

MARRIED IN HASTE (Edwin Percival, mgr.): Freeport, Ill., Aug. 31, Lake Geneva, Wis., 1, Genoa Jct. 2, Harvard, Ill., 3, Elgin 4, Joliet 5, Rockford 6, Sycamore 7, De Kalb 8, Polo 9, Dixon 10, Mendota 11, Peru 12.

MASTER KEY (W. A. Brady, mgr.): Philadelphia, Pa., 6-11.

McHENRY, NELLIE (Chas. H. Wuers, prop.): Perth Amboy, N. J., Aug. 31, Lancaster, Pa., 3.

MEADOW BROOK FARM (J. W. Carson, mgr.): Polo, Ill., Aug. 31, Rochelle 1, Shabbona 2, Morrison 3, Clinton 4, Moline 5, Rock Island 6, Geneseo 7, Cambridge 8, Toulon 9, Monmouth 10, Galesburg 11, Peoria 12.

MISSOURI GIRL (Jos. Rith, mgr.): Benton, Ill., Aug. 31.

MONEY AND THE WOMAN (Mittenthal Bros., mgrs.): Chicago, Ill., Aug. 29-4.

MURPHY, TIM (W. A. Brady, mgr.): Birmingham, Ala., 1, Selma 2, Mobile 3, Pensacola, Fla., 4.

OLCOTT, CHAUNCEY (Augustus Pitou, mgr.): Minneapolis Minn., Aug. 29-4.

ON TRIAL FOR HIS LIFE (A. H. Woods, mgr.): Worcester, Mass., Aug. 30-4, Syracuse, N. Y., 6-8, Rochester 9-11.

ONLY LAW (Walter N. Lawrence, mgr.): New York city Aug. 2—indefinite.

PAID IN FULL (Astor; Wagenhals and Kemper, mgrs.): Detroit, Mich., Aug. 30-4, Pittsburgh, Pa., 6-11.

PAID IN FULL (Atlantic; Wagenhals and Kemper, mgrs.): Newark, N. J., 6-11.

PAID IN FULL (Coast; Wagenhals and Kemper, mgrs.): Los Angeles, Cal., Aug. 30-4, San Diego 5, 6, Santa Ana 7, San Bernardino 8, Bakersfield 9, Hanford 10, Sacramento 11.

PAID IN FULL (Eastern; Wagenhals and Kemper, mgrs.): Bridgeport, Conn., 4, Waterbury 5, New Haven 7, 8, Winsted 9, Middletown 10, Danbury 11.

PAID IN FULL (Western; Wagenhals and Kemper, mgrs.): Altoona, Pa., Aug. 31, Johnstown 1, Greensburg 2, Washington 3, Uniontown 4, Wheeling, W. Va., 6, 7, Akron, O., 8, Fremont 9, Adrian, Mich., 10, Ann Arbor 11.

PAIR OF COUNTRY KIDS (C. Jay Smith, mgr.): Plymouth, Ind., Aug. 31, Watseka, Ill., 1, Akron, Ind., 2, Rochester 3, Lima, O., 4, Delphos 6, Ada 7, Nevada 8, Millersburg 10, Massillon 11.

PIERRE OF THE PLAINS (A. H. Woods, mgr.): Brooklyn, N. Y., 6-11.

PINKEY THE PINKERTON GIRL (Frank Sherman, mgr.): Omaha, Neb., Aug. 29-1, East St. Louis, Ill., 3, 4, St. Louis, Mo., 5-11.

POLLY OF THE CIRCUS (E. R. Jack, mgr.): Vancouver, B. C., Aug. 31-2, Westminster 3, Victoria 4, Tacoma, Wash., 5-7, Ellensburg 8, No. Yakima 9, Walla Walla 10, 11.

POLLY OF THE CIRCUS (Fred Reichelt, mgr.): Kingston, N. Y., Aug. 31, Winsted, Conn., 1, Danbury 2, Torrington 3, So. Norwalk 4, Red Bank, N. J., 6, Perth Amboy 7, Plainfield 8, Dover 9, Paterson 10, 11.

POLLY OF THE CIRCUS (Frederic Thompson, mgr.): New York city Aug. 30-4.

POST, GUY BATES (Harrison Grey Fiske, mgr.): New York city Sept. 4—indefinite.

POYNTER, BEULAH (Burton Nixon, mgr.): Cincinnati, O., Aug. 29-4, Atlanta, Ga., 6-11.

QUEEN OF THE SECRET SEVEN (A. H. Woods, mgr.): Brooklyn, N. Y., Aug. 30-4, Newark, N. J., 6-11.

RICHMAN, CHARLES: New York city 7-25.

RIGHT OF WAY (Klaw and Erlanger, mgrs.): Providence, R. I., Aug. 30-4.

RINGMASTER, THE (Sam S. and Lee Shubert, Inc., mgrs.): New York city Aug. 9—indefinite.

RIVER PIRATES (A. H. Woods, mgr.): Newark, N. J., Aug. 30-4, Scranton, Pa., 6-8, Wilkes-Barre 9-11.

ROBSON, MAY (L. S. Sire, mgr.): Bangor, Me., Aug. 30, 31, Augusta 1, Lewiston 2, Portland 3, 4, Portsmouth, N. H., 5, Concord 7, Manchester 8, Salem, Mass., 9, Lowell 10, Lawrence 11.

ROUND UP (Klaw and Erlanger, mgrs.): Boston, Mass., 6-11.

ROYAL SLAVE: Petoskey, Mich., Aug. 31.

SAL, THE CIRCUS GAL (A. H. Woods, mgr.): Cleveland, O., Aug. 30-4, Detroit, Mich., 6-11.

SHADOWED BY THREE (Harry J. Jackson, mgr.): E. St. Louis, Ill., Aug. 29-31, St. Louis, Mo., 1-5, Evansville, Ind., 6-8, Terre Haute 9-11.

SINS OF SOCIETY (A. W. Dingwall, mgr.): New York city Aug. 31—indefinite.

SOLD INTO SLAVERY (A. J. Spencer, mgr.): St. Louis, Mo., Aug. 29-4.

SPOONER, CECIL (Chas. E. Blaney Amusement Co., mgrs.): New York city 5-11.

STAHL, ROSE (Henry B. Harris, mgr.): Bridgeport, Conn., 5, Meriden 7.

STARR, FRANCIS (David Belasco, mgr.): New York city Sept. 4—indefinite.

STEWART, NELLIE: Christchurch, New Zealand Aug. 31-6, Oamaru 10, Dunedin 11-23, Invercargill 24, 25.

STRUGGLE, THE: Philadelphia, Pa., 6-11.

SUCH A LITTLE QUEEN (Henry B. Harris, mgr.): New York city Aug. 31—indefinite.

SWEET INNISFALLEN: Boonton, N. J., 4.

TEMPEST AND SUNSHINE (Central; Howard Brandon, mgr.): Lewistown, Ill., Aug. 31, Cuba 1, Macomb 2, Avon 3, Galesburg 4, Peoria 6, Canton 6, Rushville 7, Beardstown 8, Bushnell 9, Pittsfield 10, Hannibal, Mo., 11, Quincy, Ill., 12.

TEMPEST AND SUNSHINE (Eastern; A. J. Woods, mgr.): Fenton, Mich., Aug. 31, Vassar 1, Mayville 2, Mariette 3, Lapeer 4, Pontiac 5, Port Huron 6, Mt. Clemens 7, Ann Arbor 8, Dundee 9, Tecumseh 10, Morenci 11.

TEMPEST AND SUNSHINE (Southern; Harry C. Bannister, mgr.): Sandwich, Ill., Aug. 31, Morrison 1, Clinton, Ia., 2, Geneseo, Ill., 3, Davenport, Ia., 4, Rock Island, Ill., 5, Cedar Rapids, Ia., 6, Marengo 7, Belle Plaine 8, Traer 9, Reinbeck 10, Cedar Rapids 11, Keystone 12.

TEMPEST AND SUNSHINE (Western; Richard Chapman, mgr.): Marshfield, Wis., Aug. 31, Tomah 1, Montello 2, Portage 3, Stoughton 4, Madison 5, Kenosha 6, Gratiot 7, Darlington 8, Dodgeville 9, Galena, Ill., 10, Dubuque, Ia., 11, Winona, Minn., 12.

THIRD DEGREE (Henry B. Harris, mgr.): New York city Aug. 16-4, Chicago, Ill., 6—indefinite.

THIRD DEGREE (Henry B. Harris, mgr.): Fall River, Mass., 6-8.

TRAVELING SALESMAN (Henry B. Harris, mgr.): Chicago, Ill., April 12-Sept. 4.

TRAVELING SALESMAN (Eastern; Henry B. Harris, mgr.): Portland, Me., 6, 7, Augusta 8, Waterville 9, Bangor 10, 11.

THREE TWINS (Central; Joseph M. Gaites, mgr.): Dover, N. J., 1.

TURNER, WM. H. (Chas. E. Blaney Amusement Co., mgrs.): Philadelphia, Pa., 5-11.

UNCLE DAVE HOLCOMB (A. B. McKechnie, mgr.): Schenectady, N. Y., 3, Glens Falls 4, Burlington, Vt., 6, Montpelier 7, Barre 8, White River Jct. 9, Laconia, N. H., 10, Concord 11.

UNCLE TOM'S CABIN (Martin's; Wm. Kibble, mgr.): Tiffin, O., Aug. 31, Monroe, Mich., 1, Fremont, O., 2, Lima 3, Huntington, Ind., 4, Logansport 6, Kokomo 7, Muncie 8, Frankfort 9, Wabash 10, Ft. Wayne 11.

UNCLE TOM'S CABIN (Leon Washburn, mgr.): Plainfield, N. J., Aug. 31, Perth Amboy 1, New Brunswick 2, Red Bank 3, Trenton 4.

UNDER SOUTHERN SKIES (Harry Doel Parker, mgr.): Toledo, O., Aug. 29-1, Grand Rapids, Mich., 2-4, Akron, O., 6-8.

VIA WIRELESS (Frederic Thompson, mgr.): Pittsburgh, Pa., Aug. 30-4, Providence, R. I., 6-11.

WANTED BY THE POLICE (Mittenthal Bros., mgrs.): Washington, D. C., Aug. 30-4.

WARD, HUGH J., COMEDY: Melbourne, Australia, July 15-Sept. 4.

WHEN HIS WIFE'S AWAY (John W. Rankin, mgr.): Norristown, Pa., 2, Pottsville 3, Mount Carmel 4, Mahonoy City 5, Ashland 7, Milton 8, Lancaster 9, Coatesville 10, Carlisle 11.

WHITESIDE, WALKER (Liebler and Co., mgrs.): New York city Sept. 6—indefinite.

WILDFIRE (Harry Doel Parker, mgr.): Chicago, Ill., Aug. 29-11.

WILLIAMS, HATTIE (Charles Frohman, mgr.): New York city Aug. 23—indefinite.

WILSON, AL. H. (Sidney R. Ellis, mgr.): Pottstown, Pa., Aug. 31, Reading 1, Harrisburg 2, York 3, Frederick, Md., 4, Baltimore 6-11.

WOLF, THE: Jefferson City, Mo., 2.

WOLF, THE: Columbia, S. C., 7.

WORKINGMAN'S WIFE (A. H. Woods, mgr.): Wilkes-Barre, Pa., Aug. 30-1, Syracuse, N. Y., 2-4, Buffalo 6-11.

WYOMING GIRL (Le Roy and Daum, mgrs.): Waterloo, Ia., Aug. 31, Grundy Center 1, Hampton 2, Waverly 3, Charles City 4.

YANKEE DOODLE DETECTIVE (Western; Chas. H. Wuers, prop.): Chicago, Ill., Aug. 29-4, St. Louis, Mo., 5-11.

YANKEE DOODLE DETECTIVE (Eastern; Chas. H. Wuers, prop.): Ware, Mass., Aug. 31, Lawrence 2-4.

YOUNG BUFFALO (Chas. E. Blaney Amusement Co., mgrs.): Brooklyn, N. Y., Aug. 30-4, Worcester, Mass., 5-11.

STOCK COMPANIES.

ACADEMY OF MUSIC (Klint and Gazzolo, mgrs.): Chicago, Ill., June 25—indefinite.

ALBEE (Edw. F. Albee, mgr.): Providence, R. I., May 17-Sept. 4.

ALCAZAR (Belasco and Mayer, mgrs.): San Francisco, Cal., Aug. 23—indefinite.

ALHAMBRA (Weber Bros., mgrs.): Chicago, Ill.—indefinite.

AMERICAN: San Francisco, Cal., July 18—indefinite.

ATHON: Seattle, Wash., Aug. 15—indefinite.

AVENUE THEATRE (Conness, Edwards and Roth, mgrs.): Wilmington, Del., Aug. 23—indefinite.

BELASCO AND STONE (Belasco and Stone, mgrs.): Los Angeles, Cal.—indefinite.

BISHOP'S PLAYERS (H. W. Bishop, mgr.): Oakland, Cal.—indefinite.

BOWDOIN SQUARE THEATRE (Jay Hunt, mgr.): Boston, Mass.—indefinite.

BROADWAY PLAYERS (Guy C. Smith, mgr.): Oakland, Cal.—indefinite.

BUNTING, EMMA (Russel and Drew, mgrs.): Seattle, Wash., May 30-Sept. 4.

BURBANK (Oliver Morosco, mgr.): Los Angeles, Cal.—indefinite.

CALUMET (John T. Connors, mgr.): South Chicago, Ill.—indefinite.

CAPE COTTAGE (E. V. Phelan, mgr.): Portland, Me., June 26—indefinite.

CRAIG (John Craig, mgr.): Boston, Mass., Aug. 30—indefinite.

D'ORMOND-FULLER (John D. D'Ormond, mgr.): Houston, Tex.—indefinite.

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No amount of wetting in "Old Ocean" will eradicate the beautiful bloom of health produced by X. Bazin's Vinaigre de Rouge. Its lasting, non-erasive properties are acquired only after years of experiment. It is a comfort to enter the surf with perfect confidence your beauty and color will be there when the bath is over. Directions on each bottle. Sold at all first-class toilet counters, or by mail, price 25 cents.

HALL & RUCKEL, New York City
Makers of SOZODONT

ELITCH (Theo. Long, mgr.): Denver, Colo., July 5—indefinite.

ELLEFORD: Honolulu, Hawaii, April 11—indefinite.

FORBES-McALISTER: Brooklyn, N. Y., Aug. 28—indefinite.

FRENCH (S. E. French, mgr.): Seattle, Wash., Sept. 5—indefinite.

FRIEND PLAYERS: Milwaukee, Wis., Aug. 22—indefinite.

GAGNON-POLLOCK (Bert C. Gagnon, mgr.): Dallas, Tex.—indefinite.

KEITH'S (James E. Moore, mgr.): Portland, Me., April 19—indefinite.

LYTELL, BERT: Rochester, N. Y., June 14—indefinite.

McRAE (Henry McRae, mgr.): Bellingham, Wash.—indefinite.

MACK, WILLARD: Salt Lake City, U., Aug. 29—indefinite.

MARVIN STOCK (College; Chas. B. Marvin, mgr.): Chicago, Ill., Aug. 30—indefinite.

MARVIN STOCK (Marlowe; Chas. B. Marvin, mgr.): Chicago, Ill., Aug. 30—indefinite.

MARVIN STOCK (People's; Chas. B. Marvin, mgr.): Chicago, Ill., Aug. 23—indefinite.

MORISON, LINDSAY: Boston, Mass., June 14—indefinite.

MORTON-MAXWELL (H. C. Morton, mgr.): Owosso, Mich.—indefinite.

ORPHEUM (Grant Laferty, mgr.): Philadelphia, Pa., Sept. 12—indefinite.

PAIGE, MABEL (M. Richie, mgr.): Jacksonville, Fla., Feb. 8—indefinite.

PAYTON (Corse Payton, mgr.): Brooklyn, N. Y., Aug. 16—indefinite.

PEAK'S ISLAND (Bartley McCallum, mgr.): Peak's Island, Me., June 28—indefinite.

PLAYERS (Chas. P. Elliott, mgr.): Chicago, Ill., Sept. 4—indefinite.

POLI (S. Z. Poli, mgr.): Springfield, Mass., May 10—indefinite.

POLI (S. Z. Poli, mgr.): Waterbury, Conn., May 10—indefinite.

POLI (S. Z. Poli, mgr.): Wilkes-Barre, Pa., May 1-Sept. 4.

POLI (S. Z. Poli, mgr.): Worcester, Mass., May 24—indefinite.

SPOONER, EDNA MAY (Jake Wells, mgr.): New Orleans, La., Aug. 23—indefinite.

SUBURBAN GARDEN (Oppenheimer Brothers, mgrs.): St. Louis, Mo.—indefinite.

SUMMER (M. Moyers, mgr.): Hamilton, Ont.—indefinite.

TURNER, CLARA (Ira W. Jackson, mgr.): Williamsport, Pa., Aug. 12-Sept. 18.

VAN DYKE AND EATON: Elkhart, Ind., July 4—indefinite.

YALE (Monte Thompson, mgr.): New Bedford, Mass., April 19—indefinite.

YIDDISH (Edward A. Relkin, mgr.): New York city Aug. 27—indefinite.

REPERTOIRE COMPANIES.

BARRIE STOCK (Edwin Barrie, mgr.): Ottawa, Kan., Aug. 30-4.

BENNETT-MOULTON (Geo. K. Robinson, mgr.): Sherbrooke, P. Q., Aug. 30-4, Plattsburg, N. Y., 6-11.

BROADWAY PLAYERS (Felix Blei, mgr.): Haverstraw, N. Y., Aug. 30-1, Walden 2-4.

BROADWAY PLAYERS (Southern; Felix Blei, mgr.): Nashville, Tenn., Aug. 30-4.

BROWN, KIRK (J. T. Macauley, mgr.): North Adams, Mass., Aug. 30-4, Newburgh, N. Y., 6-11.

BYRNE-GOLSON PLAYERS: Bartlesville, Okla., Aug. 30-4.

CHAUNCEY-KEIFFER (Fred Chauncey, mgr.): Phoenixville, Pa., Aug. 30-4, Hazleton 6-11.

CHICAGO STOCK (Chas. H. RessKam, mgr.): Youngstown, O., Aug. 30-4.

COOK STOCK: Princeton, Ind., Aug. 30-4.

CULHANE'S COMEDIANS (W. E. Culhane, mgr.): California, Mo., Aug. 30-4.

CUTLER THEATRE (F. L. Cutler, mgr.): Hollis, Okla., Aug. 30-4.

CUTTER STOCK (Wallace R. Cutter, mgr.): Wapakoneta, O., Aug. 30-4, Mt. Gilead 6-11.

EWING, GERTRUDE (Wm. N. Smith, mgr.): Anna, Ill., Aug. 30-4.

GAGE STOCK: Brattleboro, Vt., Aug. 30-4.

HALL, DON C.: Laketon, Ind., Aug. 30-4, Markle 6-11.

HARCOURT COMEDY (Chas. K. Harris, mgr.): Auburn, N. Y., Aug. 30-Sept. 25.

HARDER-HALL STOCK: Altoona, Pa., Aug. 23-11.

HARVEY STOCK (J. H. Garside, mgr.): Fond du Lac, Wis., Aug. 30-4, Appleton 6-11.

HARVEY STOCK (Southern): Marshall, Mo., Aug. 30-4.

HICKMAN-BESSEY STOCK (Eastern; Bert Leigh, mgr.): Manchester, Ia., Aug. 30-4, Independence 6-11.

HILLMAN'S IDEALS (F. P. Hillman, mgr.): Norton, Kan., Aug. 30-4.

HUTTON-BAILEY STOCK: Iola, Kan., Aug. 23-4.

HYDE'S THEATRE PARTY (L. H. Cunningham, mgr.): Lexington, Ky., Aug. 30-4, Lima, O., 5-11.

KEITH STOCK (Cato S. Keith, mgr.): Dowagiac, Mich., Aug. 30-4.

KEYES SISTERS (V. A. Varney, mgr.): Connellsville, Pa., Aug. 30-4.

KEYSTONE DRAMATIC (Max A. Arnold, mgr.): Waterville, Me., Aug. 30-4.

LORCH, THEODORE (Jack Davidson, mgr.): Hot Springs, Ark., Aug. 23-8.

MacLEAN STOCK: Piqua, O., Aug. 16-Sept. 11.

MARTIN STOCK (Geo. Cochrane, mgr.): Topeka, Kan., Aug. 23-4.

MAXWELL-HALL STOCK (R. F. Maxwell, mgr.): Richmond, Ind., Aug. 30-4, Springfield, O., 6-11.

MORGAN-PEPPLE STOCK (T. Dwight Pepple, mgr.): Leavenworth, Kan., Aug. 22-4, Excelsior Springs, Mo., 5-15.

MURRAY-MACKEY (John J. Murray, mgr.): Indiana, Pa., Aug. 30-4, Warren, O., 6-11.

NATIONAL STOCK (Dunning and Gray, mgrs.): Enid, Okla., Aug. 30-4.

REYNOLDS STOCK: Greenup, Ill., Aug. 31-5.

SIGMOND STOCK (W. O. Hill, mgr.): Sag Harbor, L. I., Mondays, Babylon, Tuesdays, Ft. Washington, Wednesdays, Ft. Jefferson, Thursdays, Northport, Fridays, Glen Cove, Saturdays.

SPEDDEN-PAIGE (Sam Spedden, mgr.): Buffalo, Wyo., Aug. 29-4.

TAYLOR STOCK (H. W. Taylor, mgr.): Massillon, O., Aug. 30-4, Beaver Falls, Pa., 6-11.

TEMPEST DRAMATIC CO. (J. L. Tempest, mgr.): Moravia, N. Y., Aug. 30-4, Dryden 6-11.

WEBBER STOCK: Woonsocket, R. I., Aug. 30-4.

WHYTE DRAMATIC CO. (Chas. P. Whyte, mgr.): Ft. Scott, Kan., Aug. 22-4.

WILLIAMS STOCK (M. R. Williams, mgr.): Pontiac, Mich.—indefinite.

WINNINGER BROTHERS: Wausau, Wis., Aug. 29-5, Stevens Point 6-11.

YANKEE DOODLE STOCK (Geo. Y. Galiday, mgr.): Superior, Wis., Aug. 15-4, Chippewa Falls 6-12.

OPERA AND MUSICAL COMEDY.

ARORN COMIC OPERA (Milton and Sargent Aborn, mgrs.): Newark, N. J., July 7—indefinite.

ALASKAN, THE (Wm. P. Cullen, mgr.): Omaha, Neb., Aug. 29-1.

BABES IN TOYLAND: St. Paul, Minn., 6-11.

BERNARD, SAM (Sam S. and Lee Shubert, Inc., mgrs.): Atlantic City, N. J., Aug. 30-4.

BROADWAY MUSICAL COMEDY (Roy Chandler, mgr.): Buenos Aires, S. A., May 19—indefinite.

BROKEN IDOL (B. C. Whitney, mgr.): New York city, Aug. 16—indefinite.

BUSTER BROWN (F. H. Fitzhugh, mgr.): Trenton, N. J., 1, Plainfield 4, Atlantic City 6-8, Asbury Park 9, 10, So. Bethlehem, Pa., 11.

CANDY KID (Kilroy and Britton, mgrs.): Louisville, Ky., Aug. 29-4, Chattanooga, Tenn., 6-11.

CARLE, RICHARD (Carle-Marks Co., mgrs.): Sheboygan, Wis., 5, Fond du Lac 6, Appleton 7, Green Bay 8, Oshkosh 9, Madison 10, Eau Claire 11.

CAT AND THE FIDDLE (Chas. A. Bellen, prop.): Valley City, N. D., Aug. 31, Jamestown 1, Bismarck 2, Mandan 3, Dickinson 4, Miles City, Mont., 6, Billings 7, Livingston 8, Bozeman 9, Anaconda 10, Butte 11, 12.

COHAN, GEORGE M. (Cohan and Harris, mgrs.): New York city 6-18.

COLE AND JOHNSON (A. H. Wilbur, mgr.): Jersey City, N. J., Aug. 30-4, Philadelphia, Pa., 6-11.

COLONIAL AMUSEMENT (Chas. Huebner, mgr.): Harrisburg, Pa., Aug. 31, Huntington 1, Clearfield 2, Dubois 3, Johnstown 4, Wheeling, W. Va., 6-11.

COMMENCEMENT DAYS (John Cort, mgr.): Rome, N. Y., 4, Syracuse 6, 7, Ottawa, Ont., 8, 9, North Bay 10, Sudbury 11.

CORINNE: Minneapolis, Minn., Aug. 29-4.

CURTIS MUSICAL COMEDY (Allen Curtis, mgr.): Los Angeles, Cal.—indefinite.

DE ANGELIS, JEFFERSON (P. Ray Comstock, mgr.): Chicago, Ill., Aug. 16—indefinite.

FALL MANOEUVRES (Sam S. and Lee Shubert, Inc., mgrs.): New York city Sept. 6—indefinite.

FLOWER OF THE RANCH: South Chicago, Ill., Aug. 29-1, Findlay, O., 7, New Philadelphia 9.

FOLLIES OF 1909 (Florenz Ziegfeld, mgr.): New York city June 14—indefinite.

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GAY HUSSARS (Henry W. Savage, mgr.): New York city July 26-4, Boston, Mass., 6-25.
GAY MUSICIAN (John P. Slocum, mgr.): Toronto, Ont., Aug. 30-4, Montreal, P. Q., 6-11.
GINGERBREAD MAN: Quebec, Que., 2.
GIRL AT THE HELM (H. H. Frazee, prop.): Detroit, Mich., Aug. 29-4, Milwaukee, Wis., 5-11.
GIRL AT MOTION (Eastern: H. H. Frazee, prop.): St. Louis, Mo., 5-11.
GIRL QUESTION (Western: H. H. Frazee, prop.): Anaconda, Mont., Aug. 31, Gr. Falls 1, Helena 2, Missoula 3, Wallace, Ida., 4, Spokane, Wash., 5, 6, Walla Walla 7, No. Yakima 8, Tacoma 9, Aberdeen 10, Chehalis 11.
GODDESS OF LIBERTY (Mort H. Singer, mgr.): Chicago, Ill., Aug. 29—indefinite.
GOLDEN GIRL (Mort H. Singer, mgr.): St. Louis, Mo., 5-11.
GRAND OPERA (Oscar Hammerstein, mgr.): New York city Aug. 30—indefinite.
HARTMAN, FERRIS: Spokane, Wash., 5-25.
HITCHCOCK, RAYMOND (Cohan and Harris, mgrs.): Cleveland, O., Aug. 30-4.
HONEYMOON TRAIL (Princess Amusement Co., mgrs.): Decatur, Ill., Aug. 31, Peoria 1, Davenport, Ia., 2, Burlington 3, Quincy, Ill., 4, Kansas City, Mo., 5-11.
IMPERIAL MUSICAL COMEDY: Portland, Ore., June 7—indefinite.
IN PANAMA (Al. Rich, mgr.): Marietta, O., 2, Parkersburg, W. Va., 3, Chillicothe, O., 4, Cincinnati 5-11.
INTERNATIONAL GRAND OPERA (Frank M. Norcross, mgr.): Portland, Ore., 4-11.
ISLE OF SPICE: Chicago, Ill., Aug. 29-4.
ITALIAN GRAND OPERA: New York city Sept. 4—indefinite.
JANIS, ELSIE (Chas. B. Dillingham, mgr.): Chicago, Ill., Aug. 30—indefinite.
JUST OUT OF COLLEGE (Bothner and Campbell, mgrs.): Fall River, Mass., 4, Providence, R. I., 5-11.
KANE COMIC OPERA (Robert Kane, mgr.): Holyoke, Mass., June 5-Sept. 4.
KING DODO (John Cort, mgr.): Poughkeepsie, N. Y., 2, Glens Falls 3, Plattsburg 4, Montreal, P. Q., 6-11.
KNIGHT FOR A DAY (H. H. Frazee, prop.): Spokane, Wash., Aug. 29-31, No. Yakima 2, Ellensburg 3, Aberdeen 4, Seattle 5-11.
LACEY'S MUSICAL COMEDY: Urbana, Ill., Aug. 30-4, Princeton 6-11.
LAND OF NOD (Samuel E. Rork, mgr.): Newport News, Va., Aug. 31, Richmond 1, Danville 2, Lynchburg 3, Roanoke 4, Knoxville, Tenn., 6, Chattanooga 7, Dalton, Ga., 8, Rome 9, Atlanta 10, 11.
LITTLE JOHNNY JONES (Charles L. Crapo, mgr.): Norristown, Pa., Aug. 31, Huntingdon 1, Clearfield 2, Du Bois 3, Punxsutawney 4, Wheeling, W. Va., 6-11.
LO (Harry Askin, mgr.): Milwaukee, Wis., Aug. 29-4, Chicago, Ill., 6—indefinite.
LOVE CURE (Henry W. Savage, mgr.): New York city Sept. 1—indefinite.
MA'S NEW HUSBAND (Harry Scott, mgr.): Defiance, O., Aug. 31, No. Baltimore 1, Tiffin 2, Shelby 3, Norwalk 4, Lorain 6, Conneaut 7, Ashtabula 8, Fredonia, N. Y., 9, Dunkirk 10, Niagara Falls 11.
MATINEE GIRL (J. C. Jackson, mgr.): Bartlesville, Okla., Aug. 29-4.
McFADDEN'S FLATS (Barton and Wiswell, mgrs.): Macon, Ga., Aug. 31, Atlanta 1, Montgomery, Ala., 2, Pensacola, Fla., 3, Mobile, Ala., 4, New Orleans, La., 5-11.
McINTYRE AND HEATH (Klaw and Erlanger, mgrs.): New York city Aug. 30—indefinite.
MERRY WIDOW (Henry W. Savage, mgr.): Des Moines, Ia., Aug. 30-1, St. Louis, Mo., 5-11.
MERRY WIDOW (Henry W. Savage, mgr.): Providence, R. I., Aug. 30-4, New Haven, Conn., 6, Bridgeport 7, Waterbury 8, Hartford 9-11.
MIDNIGHT SONS (Sam S. and Lee Shubert, Inc., and Lew Fields, mgrs.): New York city May 22—indefinite.
MOTOR GIRL (Frank Hennessy, mgr.): New York city June 15—indefinite.
MOULAN, FRANK: St. Louis, Mo., Aug. 23-4.
NEWLYWEDS AND THEIR BABY (Geo. Goett, mgr.): Rochester, N. Y., 6-11.
POWERS, JAMES T. (Sam S. and Lee Shubert, Inc., mgrs.): New York city Aug. 9—indefinite.
PRINCESS OPERA (Loverich and Campbell, mgrs.): San Francisco, Cal., July 26—indefinite.
QUEEN OF THE MOULIN ROUGE (Thomas W. Ryley, mgr.): Chicago, Ill., Aug. 29-4.
RAYS, THE (Stair and Nicolai, mgrs.): Ft. Wayne, Ind., 1, South Chicago, Ill., 2-4, Chicago 6-18.
ROBINSON OPERA (C. L. Robinson, mgr.): Montreal, P. Q., May 17—indefinite.
RORICK'S GLEN (Herbert Salinger, mgr.): Elmira, N. Y., May 24-Sept. 11.
ROSE OF ALGERIA (Sam S. and Lee Shubert, Inc., mgrs.): Philadelphia, Pa., 6-11.
ROYAL COMIC OPERA (Chas. Van Dyne, mgr.): Lancaster, Pa., Aug. 23-4.
SINS OF SOCIETY (Brooks and Dingwall, mgrs.): New York city Aug. 31—indefinite.
SMART SET (Barton and Wiswell, mgrs.): Plainfield, N. J., 11.
SMART SET (Barton-Wiswell and Nolan and Co.): Petersburg, Va., Aug. 31, Richmond 1, Roanoke 3, Wytheville 6, Bristol Tenn., 7, Knoxville 8, Chattanooga 9, Decatur, Ala., 10, Sheffield 11.
SOUL KISS (Wells Amusement Co., mgrs.): Richmond, Va., Aug. 30, 31, Norfolk 1, Lynchburg 2, Danville 3, Charlotte, N. C., 4, Columbia, S. C., 6, Augusta, Ga., 7, Charleston, S. C., 8, Savannah, Ga., 9, Jacksonville, Fla., 10, Macon, Ga., 11.
SUNNY SIDE OF BROADWAY (Boyle Woolfolk, mgr.): Des Moines, Ia., Aug. 29-4.
THREE TWINS (Jos. M. Gaites, mgr.): St. Paul, Minn., Aug. 29-Sept. 4.
TIME, THE PLACE AND THE GIRL (Eastern: H. H. Frazee, prop.): Peoria, Ill., Aug. 29-1, Springfield 2-4, Chicago 5-11.
TIME, THE PLACE AND THE GIRL (Western: H. H. Frazee, prop.): Spokane, Wash., Aug. 29-4, Seattle 5-11.
TOP O' TH' WORLD (J. M. Allison, mgr.): Scranton, Pa., 1, Rochester, N. Y., 2-4.
TRIP TO JAPAN AND THROUGH THE CENTRE OF THE EARTH (Shuberts and Anderson, mgrs.): New York city Sept. 4—indefinite.
WARD AND VOKES (Stair and Nicolai, mgrs.): Lowell, Mass., 2, Salem 3, Haverhill 4, Boston, 6-11.
WHALOM OPERA (Charles Yan Dyne, mgr.): Fitchburg, Mass., June 15-Sept. 11.
WILLIAMS AND WALKER (J. H. Schumaker, mgr.): Toledo, O., Aug. 30-4.
WIZARD OF WISELAND (Eastern: Harry Scott, mgr.): Belvidere, Ind., Aug. 31, Elgin, Ill., 1, Goshen, Ind., 2, So. Bend, 4, Michigan City 5, Hammond 6, Frankfort 7, Hoopeston, Ill., 8, Fairbury 9, Pontiac 10, Streator 11, La Salle 12.
WIZARD OF WISELAND (Western: Harry Scott, mgr.): Urbana, Ill., 2, Kenosha, Wis., 3, Waukegan, Ill., 6, Burlington, Wis., 7, Waukesha 8, Sheboygan 9, Waupun 10, Beloit 11, Racine 12.
YORKE AND ADAMS (Ed S. Daley, mgr.): Muncie, Ind., 2, Vincennes 4, Evansville 5, Nashville, Tenn., 6-11.

MINSTRELS.

COHAN AND HARRIS: Rochester, N. Y., 1, Buffalo 2-4, Washington, D. C., 6-11.
DOCKSTADER'S, LEW (Lee Williams, mgr.): Cleveland, O., Aug. 30-4, Pittsburgh, Pa., 6-11.
FIELD'S (Al. G. Field, mgr.): Dayton, O., Aug. 31, Indianapolis, Ind., 1, Louisville, Ky., 2-4, Lexington 5, Knoxville, Tenn., 7, Asheville, N. C., 8, Greenville, S. C., 9, Charlotte, N. C., 10, Greensboro 11.
FOXES, ROY E.: Paonia, Colo., Aug. 30-1, Gotchkiss 2-4.
GORTON'S MINSTRELS: Beloit, Wis., Aug. 31, Madison 1, Winona, Minn., 3, Eau Claire, Wis., 4.
GUY, ARTHUR L.: Huntingdon, Pa., Aug. 30-1, Clearfield 2-4.
LEONARD'S, EDDIE (Reich and Plunket, mgrs.): Philadelphia, Pa., Aug. 30-4.
PRIMROSE'S, GEORGE (Wm. Mazmington, mgr.): Jamestown, N. Y., Aug. 31, Franklin, Pa., 1, Sharon 2, New Castle 3, Warren, O., 4.
RICHARDS AND PRINGLE'S (Holland and Filkins, mgrs.): Jefferson, Tex., Aug. 31.
VOGEL'S (John W. Vogel, mgr.): Coshocton, O., Aug. 31, New Philadelphia 1, Uhrichsville 4.

BURLESQUE.

AMERICANS (Teddy Simonds, mgr.): Chicago, Ill., Aug. 29-4, Cleveland, O., 6-11.
AVENUE GIRLS (Dan Schuller, mgr.): Baltimore, Md., Aug. 29-4, Philadelphia, Pa., 6-11.
BEHMAN SHOW (Jack Singer, mgr.): New York city Aug. 30-4.
BIG REVIEW (Henry P. Dixon, mgr.): Scranton, Pa., Aug. 30-1, Wilkes-Barre 2-4, Paterson, N. J., 6-8, Jersey City 9-11.
BOHEMIANS (Al. Lubin, mgr.): New York city Aug. 30-4, Newark, N. J., 6-11.
BON TONS (Weber and Rush, mgrs.): Detroit, Mich., Aug. 30-4.
BOWERY (S. M. Rosenthal, mgr.): Toledo, O., Aug. 29-4.
BRIGADIERS (Wash Martin, mgr.): Philadelphia, Pa., Aug. 30-4, Wilkes-Barre 6-8, Scranton 9-11.
BROADWAY GAIETY GIRLS (Louis J. Oberwath, mgr.): Minneapolis, Minn., Aug. 29-4, St. Paul 6-11.
BUCCANEERS (Harry M. Strouse, mgr.): St. Louis, Mo., Aug. 29-4, Indianapolis, Ind., 6-11.
CENTURY GIRLS (John Moynihan, mgr.): Washington, D. C., Aug. 30-4, Baltimore, Md., 6-11.
CHERRY BLOSSOMS (Maurice Jacobs, mgr.): Toronto, Ont., Aug. 30-4, Buffalo, N. Y., 6-11.
COLLEGE GIRLS (Spiegel Amusement Co.): Philadelphia, Pa., Aug. 30-4.
COLUMBIA BURLESQUERS (J. Herbert Mack, mgr.): Baltimore, Md., Aug. 30-4.
COZY CORNER GIRLS (Sam Robinson, mgr.): Milwaukee, Wis., Aug. 30-4, Minneapolis, Minn., 6-11.
CRACKER JACKS (Harry Leoni, mgr.): Chicago, Ill., Aug. 29-4.
DAINTY DUCHESS (Weber and Rush, mgrs.): Washington, D. C., Aug. 30-4.
DREAMLANDS (Issy Grodz, mgr.): Jersey City, N. J., Aug. 30-1, Paterson 2-4, New York city 6-11.
DUCKLINGS (Frank Calder, mgr.): Montreal, P. Q., Aug. 30-4, Toronto, Ont., 6-11.
EMPIRE (Jean Burns, mgr.): Louisville, Ky., Aug. 29-4, Cincinnati, O., 6-11.
FADS AND FOLLIES (Chas. B. Arnold, mgr.): Kansas City, Mo., Aug. 29-4.
FASHION PLATES (Harry Montague, mgr.): Indianapolis, Ind., Aug. 29-4, Louisville, Ky., 6-11.
FAY FOSTER (John Grieves, mgr.): Brooklyn, N. Y., Aug. 30-4, New York city 6-11.
FOLLIES OF THE DAY (Barney Gerard, mgr.): Cleveland, O., Aug. 30-4, Pittsburgh, Pa., 6-11.
FOLLIES OF THE MOULIN ROUGE (Joe Hurtig, mgr.): Chicago, Ill., Aug. 30-4.
FROLICSOME LAMBS (T. E. Block, mgr.): Boston, Mass., Aug. 30-4.
GAIETY GIRLS (Pat White, mgr.): Philadelphia, Pa., Aug. 30-4, Scranton 6-8, Wilkes-Barre 9-11.
GAY MASQUERADERS (Bob Russack, mgr.): Boston, Mass., Aug. 30-4.
GIRLS FROM HAPPYLAND (Lou Hurtig, mgr.): Pittsburgh, Pa., Aug. 30-4.
GOLDEN CROOK (Jacobs and Jermon, mgrs.): Louisville, Ky., Aug. 29-4.
HASTINGS, HARRY: Buffalo, N. Y., Aug. 30-4.
HIGH ROLLERS (H. S. Woodhull, mgr.): St. Louis, Mo., Aug. 29-4.
IMPERIALS (Sim Williams, mgr.): Cincinnati, O., Aug. 29-4, Chicago, Ill., 6-11.
IRWIN'S BIG SHOW: Minneapolis, Minn., Aug. 29-4.
IRWIN'S GIBSON GIRLS: Des Moines, Ia., Aug. 30-1, Marshalltown 2, Waterloo 3, 4.
JARDIN DE PARIS GIRLS (Clarence Burdick, mgr.): Wilkes-Barre, Pa., Aug. 30-1, Scranton 2-4, Jersey City, N. J., 6-8, Paterson 9-11.
JERSEY LILIES (Wm. S. Clark, mgr.): New York city Aug. 30-4.
JOLLY GIRLS (Richard Patton, mgr.): Chicago, Ill., Aug. 29-4, Cleveland, O., 6-11.
KNICKERBOCKERS (Louis Roble, mgr.): Newark, N. J., Aug. 30-4.
MAJESTICS (Fred Irwin, mgr.): Milwaukee, Wis., Aug. 28-4.
MARATHON GIRLS (Phil Sheridan, mgr.): Rochester, N. Y., Aug. 30-4.
MARDI GRAS BEAUTIES (Andy Lewis, mgr.): Brooklyn, N. Y., Aug. 30-4.
MERRY MAIDENS (Harry Hedges, mgr.): Pittsburgh, Pa., Aug. 30-4, Washington, D. C., 6-11.
MERRY WHIRL (Louis Epstein, mgr.): Boston, Mass., Aug. 30-4.
MISS NEW YORK, JR. (Ed Echappen, mgr.): Philadelphia, Pa., Aug. 30-4.
MORNING, NOON AND NIGHT (Walter Rembergr, mgr.): Buffalo, N. Y., Aug. 30-4, Detroit, Mich., 6-11.
MOULIN ROUGE (Chas. Edwards, mgr.): Detroit, Mich., Aug. 29-4, Chicago, Ill., 6-11.
PARISIAN WIDOWS (Weber and Rush, mgrs.): Toronto, Ont., Aug. 30-4.
QUEENS OF JARDIN DE PARIS: Chicago, Ill., Aug. 29-4.
REEVES' BEAUTY SHOW (Al. Reeves, mgr.): Hoboken, N. J., Aug. 30-4.
RENTZ-SANTLEY (Abe Leavitt, mgr.): Columbus, O., Aug. 29-1, Wheeling, W. Va., 2-4.
RIALTO ROUNDERS (Dave Kraus, mgr.): Springfield, Mass., Aug. 30-1, Holyoke 2-4.
RICE AND BARTON'S (Chas. Barton, mgr.): Providence, R. I., Aug. 30-4.
ROSE HILL (Rice and Barton, mgrs.): Schenectady, N. Y., Aug. 30-1, Albany 2-4.
ROSE SYDELL (W. S. Campbell, mgr.): Brooklyn, N. Y., Aug. 30-4.
RUNAWAY GIRLS (Peter S. Clark, mgr.): New York city Aug. 30-4.
SAM DEVERE'S (Louis Starke, mgr.): Paterson, N. J., Aug. 30-1, Jersey City 2-4, Albany, N. Y., 6-8, Schenectady 9-11.
SAM SCRIBNER'S (Morris Weinstock, mgr.): Cincinnati, O., Aug. 29-4.
SAM T. JACK'S (Will Roehm, mgr.): Brooklyn, N. Y., Aug. 30-11.
SERENADERS (James Weeden, mgr.): Cleveland, O., Aug. 30-4.
STAR AND GARTER (Al. Nathan, mgr.): Albany, N. Y., Aug. 30-1, Schenectady 2-4, Boston, Mass., 6-11.
STAR SHOW GIRLS (John T. Baker, mgr.): St. Joseph, Mo., 2-4, Kansas City 6-11.
TALK OF THE TOWN (Barney Gerard, mgr.): Albany, N. Y., Aug. 30-1, Schenectady 2-4, Boston, Mass., 6-11.
TIGER LILIES (W. N. Drew, mgr.): Newark, N. J., Aug. 30-4, Philadelphia, Pa., 6-11.
TRAVELERS (Chas. Donohue, mgr.): Kansas City, Mo., Aug. 29-4, St. Louis 6-11.
TROCADEROS (C. H. Waldron, mgr.): Philadelphia, Pa., Aug. 30-4.
VANITY FAIR (Harry Hill, mgr.): Wheeling, W. Va., Aug. 30-1, Columbus, O., 2-4.
WASHINGTON SOCIETY GIRLS (Lou Watson, mgr.): St. Paul, Minn., Aug. 29-4, St. Joseph, Mo., 6-11.
WATSON'S BURLESQUERS (W. B. Watson, mgr.): Schenectady, N. Y., Aug. 30-1.
WINE, WOMAN AND SONG (Alex. Gorman, mgr.): New York city Aug. 30-4, Brooklyn, N. Y., 6-18.

BANDS.

ANTINARELLI'S ITALIAN: Luna Park, Cleveland, O., June 20—indefinite.
BALLMAN: Coliseum, Chicago, Ill.—indefinite.
BRANDMAN'S: Lakewood Park, Charleston, S. C., 19-Sept. 15.
BRITISH GUARDS (Thos. Brady, mgr.): Manhattan Beach, N. Y., June 19—indefinite.
BROOKLYN MARINE: Brighton Beach, Coney Island—indefinite.
BUTLER, HELEN MAY, LADIES' BAND: Stromsburg, Neb., Aug. 30-4, Minnesota State Fair 6-11.
CHAMBERLAIN'S: Maysville Park, Shamokin, Pa.—indefinite.
CREATORE (Ed S. Gusman, mgr.): White City, Chicago, Ill., May 15—indefinite.
DAMROSCH, WALTER, AND N. Y. SYMPHONY: Ravinia Park, Chicago, Ill., Aug. 29-Sept. 4.
D'URBANO: Luna Park, Chicago, Ill., May 17—indefinite.
ELLERY (Chauncy Ellery, mgr.): Seattle, Wash., Aug. 16-Sept. 18.
FRASER HIGHLANDERS (W. F. Dewar, mgr.): Indianola, Columbus, O., Aug. 29-2, Electric Park, Kansas City, Mo., 5-12.
GATTI'S: Brandywine Park, Wilmington, Del.—indefinite.
GILLILAND'S HUSSAR BAND (Augustus J. Fillies, mgr.): Pittsburgh, Pa.—indefinite.
GREGG'S IMPERIAL: Fontaine Ferry, Louisville, Ky.—indefinite.
LEMLEIN'S PHIL: Luna Park, Coney Island, N. Y.—indefinite.

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NATILLO: Delmar, St. Louis, Mo., May 1-Sept. 4. Indiana State Fair, Indianapolis, Ind., 5-10. Seymour 11.

PRYOR'S, ARTHUR: Asbury Park, N. J., June 27-Sept. 18.

ROUNDS' LADIES' ORCHESTRA (H. O. Rounds, mgr.): Mediapolis, Ia., Aug. 30-2, Oshkosh, Wis. 3-6.

ROYAL ARTILLERY (Jos. De Vito, mgr.): Riverview Park, Baltimore, Md.—indefinite.

SOUSA (James R. Barnes, mgr.): Willow Grove Park, Philadelphia, Pa., Aug. 15-6.

TOSSO'S, EMILE: West End, New Orleans, La.—indefinite.

VESSELLA: Sans Souci, Chicago, Ill.—indefinite.

CIRCUSES.

BARNUM AND BAILEY'S: Kirksville, Mo., Aug. 31, Ottumwa, Ia., 1, Creston 2, Clarinda 3, Kansas City, Mo., 4.

BOSTOCK'S ANIMALS: Coney Island, N. Y.—indefinite.

BUFFALO BILL-PAWNEE BILL (Gordon W. Lillie, mgr.): York, Neb., Aug. 31, Hastings 1, Kearney 2, Columbus 3, Fremont 4, Omaha 6.

CAMPBELL BROS.: Sterling, Colo., Aug. 31, Fort Morgan 1.

HAGENBECK-WALLACE: Bloomington, Ind., Aug. 31.

LAMBRIGGER'S WILD ANIMALS: Urbana, Ill., Aug. 30-4.

101 RANCH WILD WEST (Miller Bros., mgrs.): West Union, Ia., Aug. 31, Independence 1, Webster City 2, Algona 3, Boone 4.

RINGLING BROS.: Chico, Cal., Aug. 31, Marysville 1, Sacramento 2, Santa Rosa 3, Napa 4, San Francisco 6-11.

ROBBINS, FRANK A.: Shippensburg, Pa., Aug. 31.

STARRETT'S, HOWARD S.: Lindenhurst, N. Y., Aug. 31.

WALLACE-HAGENBECK: Bloomington, Ind., Aug. 31.

WASHBURN'S (J. W. Brownlee, mgr.): Snow Hill, Md., Aug. 31.

MISCELLANEOUS.

ADAMS CARNIVAL: Stockton, Md., Aug. 30-4.

COSMOPOLITAN SHOW (J. R. Anderson, mgr.): Staunton, Ill., Aug. 30-4. Granite City 6-11.

FONTINELLE (Joseph Farrell, mgr.): Richmond, Ind., Aug. 30-4. Springfield, O., 5-11.

FULLER, LOIE: Montreal, P. Q., 6-18.

HOWE, LYMAN H.: Boston, Mass., Aug. 16-Sept. 18.

HOWE'S TRAVELS (Lyman H. Howe, mgr.): Cincinnati, O., Aug. 9-Sept. 4.

LUCKY BILL'S SHOW: Ellsworth, Kan., Aug. 30, 31, Kanopolis 1, Geneseo 2, Little River 3, Lyons 4.

PAULINE (T. H. Ferris, mgr.): Newark, N. J., Aug. 30-4.

RAYMOND, GREAT (Maurice F. Raymond, mgr.): Cape Town, South Africa, June 2—indefinite.

THURSTON, HOWARD (Dudley McAdow, mgr.): Brooklyn, N. Y., Aug. 30-4.

WALDEN: Morrisville, N. Y., Aug. 30-4.

YANKEE DOODLE ENTERTAINERS (F. H. Thompson, mgr.): Millville, Wis., Aug. 30-4.

Correspondence

ARIZONA.

TUCSON.—ELYSIAN GROVE (E. Drachman, mgr.): Raymond Teal Musical Comedy co. opened a five weeks' engagement Aug. 16 in Billie Freidlander's Variety Jale, the author playing the comedy lead. They opened 20 with The Spooners, by Freidlander. S. R. O. at both productions; good co.

ARKANSAS.

JONESBORO.—EMPIRE (V. C. Pettie, mgr.): Richards and Pringle's Minstrel Aug. 20 to good business. The Missouri Girl 16. Forgiven Oct. 20. When His Wife's Away 26. Wood Blisters 21-25. Gertrude Ewing 28-30. Louis James Nov. 12.

PINE BLUFF.—ELKS' (C. B. Philpot, lessee; S. B. Wilhoite, mgr.): The Cannon co. and motion pictures Aug. 16-20 pleased large houses. Richard and Pringle Minstrels 21; topheavy house.

HOT SPRINGS.—AUDITORIUM THEATRE (J. Frank Head, mgr.): Albert Taylor in A Bachelor's Romance Aug. 22, to good business. Richard and Pringle's Minstrels 25; good co., to capacity.

CALIFORNIA.

OAKLAND.—THE MACDONOUGH (C. P. Hall, mgr.): Paid in Full Aug. 23-28. The International Grand Opera co. 29-28.—THE LIBERTY (H. W. Bishop, mgr.): Bishop's Players presented Classmates 16-22; fine production, to capacity houses. The Genius 23-29. The Lion and the Mouse 30-5.—THE BROADWAY (Guy C. Smith, mgr.): Smith's Stock co. in The Three Musketeers 16-22; good performance, to big business. Are You a Mason? 23-29.

SAN BERNARDINO.—OPERA HOUSE (Martha L. Kiplinger, mgr.): The Merry Widow Aug. 7 pleased best business in years.

CONNECTICUT.

NORWICH.—BROADWAY (Ira W. Jackson, mgr.): Eight Bells opened its season, and the season at the Broadway Aug. 23, playing to a crowded and wildly enthusiastic audience; the Brothers Byrne were greeted by their hosts of friends, and the old nautical pantomime freshened with new scenery and tricks and augmented by fresh specialties went with more than its old-time rush. Dolly Varden 27. Mildred Holland in David Copperfield 6 (Labor Day).

MIDDLETOWN.—MIDDLESEX (Henry Engel, mgr.): Dolly Varden Aug. 25 pleased a good sized audience; Adaline Pildes made a hit; scenery and costumes excellent. Honeymooners 7.—ITEMS: Jules E. Goodman, author of The Man Who Stood Still, is spending the summer weeks here.—Donald Smith, for some years leader of the Middlesex Orchestra, died 23, of typhoid fever.

NEW LONDON.—LYCEUM (Jackson Amusement Co.; Walter T. Murphy, res. mgr.): Byrnes Brothers' New Eight Bells Aug. 24; excellent, to large house. Adaline Pildes in Dolly Varden Aug. 26. Just Out of College 3.—ITEM: W. F. Brown has signed with B. C. Whitney for next season, opening with one of his attractions about Oct. 1.

WATERBURY.—THE JACQUES (G. W. Whittaker, mgr.): The Poli Stock co. in East Lynne Aug. 23-28 to good business; this is the last week for the co.; the regular vaudeville season commences 30.—ITEMS: G. W. Whittaker succeeds D. L. McNamara as manager.—Mr. McNamara being transferred to New Haven.

WILLIMANTIC.—LOOMER OPERA HOUSE (John H. Gray, mgr.): Girl from the Mountains Aug. 31. David Copperfield 4. Girl from the Golden West 9.

NEW BRITAIN.—RUSSWIN LYCEUM (T. J. Lynch, mgr.): Dolly Varden Aug. 30. A Girl of the Mountains 1.

IDAHO.

BOISE CITY.—NEW PINNEY THEATRE (James A. Pinney, owner; Walter Mendenhall, mgr.): The Dixie Troubadour in A Trip to New Orleans Aug. 20, 21 was quite a surprise to Boise theatregoers; female quartette splendid; pleased good house. Josh Perkins 6. Fifty Miles from Boston 7. Texas 21. Ferris Hartman co. 30. Emma Bunting Oct. 5. Royal Italian Grand Opera 11, 12. Cat and the Fiddle 13, 14.—TURNER: Delly Pringle Stock co. 16-21 in In the Shadow of the Cross; well staged; good co.; fair business.—ORPHEUM (Jim Hawley, mgr.): 16-21 The Romance of a Soldier; well played by good co.; business good part of week.—PARK THEATRE: 16-21 Harrington and Gale Imperial Musical Comedy co.; business fairly good.—THE BOZ: Overflowing every night.—LYRIC: Good pictures and business.—STAR: Is improving; fine pictures.—ITEM: Manager Pinney has returned from a business trip to Salem, Portland, and Seattle.

ILLINOIS.

AURORA.—GRAND (Chamberlain-Harrington and Co., mgrs.; Charles Lamb, res. mgr.): Regular season opened with The Sunny Side of Broadway Aug. 17; good co., to light business. The Blue Mouse 18; good, to capacity business; the co. included Millicent Evans, Samuel Edwards, Lillian Hall, Guy D'Ennery, Ruth Rose, Earle Mitchell, Gordon Mendelssohn, John E. Hynes, John S. Welck, Edward Craven, Howard Morgan, Birdie Luttrell, William F. Nugent, Marie Gerard, Harry MacFayden, John Jex, William Worth, John S. Wickes, Myrtle Cosgrove, and Dorothy Stanton. The Farmer's Daughter 21 pleased two fair houses. The Girl from the U. S. A. 22; two performances; good co. and business. John F. Young in Lo 25. The Lyman Twins in The Prize Winner 26. Thorns and Orange Blossoms 28. Tempest and Sunshine 29. Honeymoon Trail 30.

WAUKEGAN.—SCHWARTZ THEATRE (Central States Co., lessees; John Wingfield, mgr.): Blue Mouse Aug. 15, with Mabel Barrison and Joe Howard, with excellent performance and capacity house. Powell and Cohen's Musical Comedy co. 16-22; good co. and business. Plays: A Daughter of America, Hi Diddle Diddle, Yankee Doodle Boy, The Boy, the Bird and the Bottle, My Queen in Calico, and Cupid and the Prizefighter. Thorns and Orange Blossoms 23; good co.; business poor. Jane Eyre 29.—HARRISON THEATRE (Mabel Harrison, owner; A. A. Frudenfeld, mgr.): Opened 29, after being closed for the past month.

QUINCY.—EMPIRE THEATRE (Chamberlin, Harrington and Co., mgrs.; W. L. Busby, res. mgr.): Opened Aug. 15 with the Sherman Stock co., who played a fairly successful week's engagement with My Friend from Arkansas, The Wages of Sin, The Village Vagabond, The Hero of the Hills, The Price of Honor. Co. included Robert Sherman, Dawson Arthur Olmi, Joseph E. Bernard, Fred Hubbard, Harry L. Miller, Forrest Baxter, A. G. Double, Kate Howard, Maude Belmour, Emma Boulton, Frances J. Dowling. Honeymoon Trail 4.

FREEPORT.—GRAND OPERA HOUSE (Hugh Flannery, res. mgr.): Opened Aug. 16 with William Owen and co. in As You Like It. The Girl and the Stampede 17. Tempest and Sunshine 19. Sunny Side of Broadway 20. Ole Peterson 21; good co. and attendance all week.—ITEM: House has been thoroughly renovated and prospects bright for heavy season.

PEORIA.—GRAND (Chamberlin, Harrington and Co., mgrs.; S. B. Harrington, res. mgr.): The Farmer's Daughter Aug. 29. The Honeymoon Trail 1.—MAJESTIC (National Amusement Co., mgrs.; Henry Sandmeyer, Jr., res. mgr.): Shadowed by Three 22-25; opened season; good drama. The Yankee Doodle Detective 26-28. The Time, the Place and the Girl 29-1.—ITEM: Main street Theatre opens 6.

ROCKFORD.—GRAND (George C. Sackett, mgr.): Season opened Aug. 17 with Tempest and Sunshine; fair house. William Owen in As You Like It 18; fair house. The Sunny Side of Broadway 19; fair house. The Blue Mouse 20, 21 pleased two fair houses.

ELGIN.—OPERA HOUSE (F. W. Jencks, mgr.): The Blue Mouse Aug. 17 pleased fine business. Sunny Side of Broadway, good musical comedy, to fair house. Ole Peterson 20. Girls from U. S. A. 28. Moving pictures on off nights.

INDIANA.

HAMMOND.—TOWLES OPERA HOUSE (J. W. Wingfield, lessee; R. J. Emery, res. mgr.): May Howard in The Passing Show Aug. 20; poor, to good house. Ma's New Husband 25, fair, to good business. The Cowboy and the Thief 28. The Girl from the U. S. A. 29. Lena Rivers 1. Red Mill 5. Wizard of Wizland 6. Little Homestead 12. Blue Mouse 13. Powell and Cohan Musical Stock 15-22. Stubborn Cinderella 26.—ITEM: All indications point to large season. The factories are opening in Hammond, East Chicago and Whiting, all local drawing points.

FORT WAYNE.—MAJESTIC (Rice and Stair, mgrs.): The Girl from the U. S. A. Aug. 19-21, to packed houses. The Cowboy and the

Thief 27, 28. Men and Women, by Our Own Stock co. 5, including Louise Dunbar, Ernestine Mohrie, Agnes Bilal, Lita Vance, Margaret Hooks, John J. Nicholson, Frank Jones, Frank Tobin, Carl Brickert, Frederick Tillish, and Harry Hayden, with Franklyn Goulet as scenic artist.

FRANKFORT.—BLINN THEATRE (Langebrake and Hufford, mgrs.): Cutter Stock co. opened Fair Week engagement Aug. 30-31; splendid co. and business. Plays: Jane Eyre, Thorns and Orange Blossoms, Divorcons, The Wall Street Detective, A Woman's Honor, at Risk of Life. The Wizard of Wiseland 7. U. T. C. co. 9.

ANDERSON.—GRAND OPERA HOUSE (J. E. Hennings, mgr.): Maxwell-Hall Stock co. Aug. 23-29; in repertoire to the biggest opening of the Grand and looks like a record week; performance good. Henderson Boys and Girls 29-3. A Female Drummer 6.—ITEM: The City Bill Posting Co. has organized with J. E. Hennings, of the Grand, as manager.

SHELBYVILLE.—CITY OPERA HOUSE (Colonel Henry Friday, mgr.): The Rosar-Mason Stock co. (always favorites here) opened Aug. 30 for one week. Oestrich Brothers' U. T. C. 6. Female Drummer 10. Salaam 11. Texas Pal 14. Saul, of Tarsus 17. College Boy 23. Prospects good for business season.

MICHIGAN CITY.—GRAND OPERA HOUSE (Central States Theatre Co., owners; Otto Dunker, mgr.): House of a Thousand Candles Aug. 21 to fair business; pleased. Ma's New Husband 23 pleased a good house. Lena Rivers 29.

WABASH.—EAGLES' THEATRE (C. A. Holden, mgr.): House opened Aug. 17 with U. T. C., pleasing good business; balance of week moving pictures; excellent, to good business.

EVANSVILLE.—WELLS' BIJOU (Charles H. Sweeton, mgr.): Estelle Allen in The Princess of Patches opened Aug. 26.

PRINCETON.—KIDD (George P. Kidd, mgr.): Casino Girls Aug. 30-4. Prospects look good for the house for the season.

LOGANSPORT.—THEATRE NELSON (Fred Smyth, mgr.): The Girl of the U. S. A. Aug. 27.

IOWA.

OTTUMWA.—GRAND: Will formally open early this month. Manager Jersey has personally conducted a complete overhauling.—GARRICK: Will open 6 with The Napanees.—ITEM: Walter Bechtel will be resident manager. H. C. HARPER.

BURLINGTON.—GRAND OPERA HOUSE (Chamberlin, Harrington Co., mgrs.): Human Hearts Aug. 23 played to good business considering the heat. Honeymoon Trail, with Bert Baker (an old Burlingtonian) 3. Girl from the U. S. A. 6. Stubborn Cinderella 8. The Colored Aristocrats 14. Thorns and Orange Blossoms 15. Meadow Brook Farm 18. Prince of To-Night 21.—ITEMS: The Grand has a new drop curtain, and also four or five sets of new scenery, the designs of which were arranged and executed by Howard Tuttle, of Milwaukee, Wis.—Jack Root, manager of the Garrick, will open Labor Day with vaudeville.

DUBUQUE.—GRAND (William L. Bradley, mgr.): The Girl and the Stampede Aug. 20 pleased a good house. Frank E. Long Comedy co. 23-28. Third Degree 6, 7. Skating Rink Girl 8. Stubborn Cinderella 10. Tempest and Sunshine 11. Lacey's Musical Comedy co. 13-18. Leslie Carter 21. Wizard of Wiseland 23. Richard Carle 25. Red Mill Oct. 4. Rare Widow 5. Paid in Full 8.

EAGLE GROVE.—ARMORY OPERA HOUSE (W. F. Insel, mgr.): Frank G. King presented Chic Perkins in The Leading Lady and The Little Prospector Aug. 20, 21; co. was well received and included A. A. Butterfield, Mattie Perkins, Edgar Murray, Jr., Walter W. Wilson, Frank K. Dale, Fizy Mann, and Walfred W. Wilson.

WATERLOO.—SYNDICATE THEATRE (A. J. Busby, mgr.): The Sunny Side of Broadway opened the season Aug. 27. National Opera co. 30-3.—THE WATERLOO (A. J. Busby, mgr.): National Opera co. 23-28. Human Hearts 30.

FORT MADISON.—GRAND OPERA HOUSE (E. Ebbinger, mgr.): Opens with The Wolf 5. Thorns and Orange Blossoms 16. Meadow Brook Farm 19. Wizard of Wiseland 26.

SPENCER.—GRAND OPERA HOUSE (Franklin Flotte, mgr.): Opened Aug. 26 with The Girl and the Stampede.

KANSAS.

NORTON.—AUDITORIUM (George Moulton, mgr.): The second regular season opened Aug. 19 with Cohan and Harris in Fifty Miles from Boston; excellent; attendance full capacity; 3600 house.—UNDER CANVAS (Leo Blondin, mgr.): The Cowboy, Indian and the Lady 16 pleased good attendance; weather very hot.

COLUMBUS.—McGHIE'S THEATRE (W. E. McGhie, mgr.): Will open 7 with The Old Sexton. Brown's in Town 11.—ITEM: Local conditions point to a better season than last.

KENTUCKY.

MAYSVILLE.—WASHINGTON OPERA HOUSE (Russell, Dye and Frank, mgrs.): Hayes Connelly Stock co. Aug. 30-4.—ITEM: H. L. Hamilton, formerly business manager here, has accepted a similar position for the Orpheum at Zanesville, O.

MAINE.

PORTLAND.—PEAK'S ISLAND GEM THEATRE (Bartley McCullum, mgr.): The week Aug. 23-28 will long be remembered as "Irish week." The Shaughraun was given with great success, with Robert Conness as Captain Molineux, Adora Andrews as Claire and E. P. Sullivan as Father Dolan, with good support from balance of co. Special scenery by T. L. Higgins, of Boston, and Irish songs by Richard Tobin, of New York. This was the fifteenth production of Shaughraun by Manager McCullum.

CAMDEN.—OPERA HOUSE (Tom Hunt, mgr.): The Volunteer Organist Aug. 21; good production; pleased large audience. G. T. Turner, 22, Talk on India. Keystone Dramatic co. 23-28; small audiences. Plays: The Girl from the Ridge, The Heart of the Mountains, East Lynne. Concert and ball 26. Miss Petticoats 31.

MARYLAND.

ANNAPOLIS.—COLONIAL THEATRE (W. A. Hollebaugh, mgr.): Human Hearts Aug. 28. When His Wife's Away 14. Devil's Auction 15. California Girls 18. Climax 20. Louis James in Henry VIII 25.

MASSACHUSETTS.

FALL RIVER.—ACADEMY OF MUSIC (Julius Cahn, lessee and mgr.; George S. Wiley, res. mgr.; O. E. Wes, mgr.): Presented for the first time on any stage Aug. 19-21, a new society drama in four acts entitled A Girl of the Mountains, written by Lem B. Parker, with the following characters: Kiawana, an Indian girl, Mae Hamlin; Roy Vernon, of New York city, F. N. Challoupe; Richard Thurston, Roy's friend, F. Mortimer Mitche; Nellie Bonn, the girl, Louise Price; Solomon, a mountain burro, by himself; Stephen Hecker, a hermit, W. H. Groves; Swiftwind, an Indian, Edward Colegrove; Julia Blair, in love with Victor, Mrs. Alexander Leonard; Vinnie Lambert, Victor's sister, Agise Duval; Victor Lambert, a minister, H. J. Herbert; "Eph," a culled gentleman, James Mack. The plot is consistent and deals with the kidnapping of Nellie Blair, her life in the mountains and her betrayal by Richard Thurston. Three years later she meets Richard Thurston in New York society. He tries to renew their former acquaintance, but Nellie, who in the meantime has fallen in love with Victor Lambert, repulses him. Richard tells Victor of his relations with his future wife, and causes Victor to break the engagement. While in the South Victor is stricken with yellow fever and Nellie immediately goes to his side. She is accompanied by Vinnie Lambert and Roy Vernon, who furnish the comedy of the play. Victor finally recovers, but Nellie, not wishing to be recognized by him, returns to her old home beyond the mountains only to be followed by Victor, who reproaches himself for ever doubting her. The production was well staged, the several scenes being very effective. Louise Price and Mae Hamlin were excellent. With a few minor changes the play should win favor in the popular priced houses. Attendance good. The Yankee Doodle Detective 23-25 (daily matinee), with Robert E. Keane, Judith Raeburn and a capable co. pleased good attendance. The Three Twins 26 (canceled). The New Eight Bells 27, 28. The World and a Woman 30. Just Out of College 4. The Third Degree 6-8. Daniel Sully 9. Strongheart 10.—ITEMS: A large number of local people attended Manager Sheedy's vaudeville theatre at Newport each week.—John Dillon has taken the management of the Bijou Theatre stage. "Bill" Dillon returning to the Academy.

LOWELL.—OPERA HOUSE (Julius Cahn, prop.; A. Ward, res. mgr.): The Yankee Doodle Girls co. opened to small houses Aug. 19-21. A Girl of the Mountains 23-25 to fair houses. Billy the Kid 26-28. The World and the Woman 1. Ward and Vokes 2. Quincy Adams Sawyer 4.—ACADEMY: Dark.

MICHIGAN.

GRAND RAPIDS.—MAJESTIC (Orin Stair, mgr.): Season opened with The Burgomaster Aug. 15-18; pleased fair business. The Yankee Doodle Detective 19-21 pleased fair business. Wizard of Wiseland 22-25; good co. with fair business; Fannie Pinkham's songs were especially pleasing. Broadway After Dark 26-28. Under Southern Skies 2-4.—POWERS' (Mrs. Billman, mgr.): Opened 23 with Henrietta Crosman in Sam. Persian Model 13. Traveling Salesman 15-18.—TEMPLE (E. P. Churchill, mgr.): Dark.

ESCANABAS.—OPERA HOUSE (P. M. Peterson, mgr.): National Stock co. Aug. 15-21; business fair; co. poor. The Tiger and the Lamb 22; good house and excellent co. Mazes, Prince of Egypt, 28. A Royal Slave 29. Lena Rivers 1. Henry Schlitz from Fatherland 3.—BEN'S MAJESTIC (Ben Sallnsky, mgr.): Maude Henderson Stock co. 23-4, opened to capacity house and continues to please large business. Palmatier Sisters' Orchestra and concert 30-31 (two off nights).

KALAMAZOO.—ACADEMY OF MUSIC (F. A. Bush, prop. and mgr.): Corinne in Mlle. Mischief; opened to fine business Aug. 23; the co. included Albert S. Howson, Kittie Baldwin, Charles W. Myer, Anna Mortland, Edward W. Cutler, Alfred Wilder, Dorothy Lamar, Harry Linkey, Fred Connell, Frank Farrington, Ford Le Doux, Jack Stockman, Harold A. Robe, Loretta Healy, Bonnie Farley, Louise Brunelle, Corinne.—MAJESTIC (H. W. Crusell, mgr.): Opened 30.

ALPENA.—TEMPLE THEATRE (W. B. Roberson, mgr.): Mazes, Prince of Egypt, Aug. 20; play and co. good, to fair house. A Pair of Country Kids 21; poor and fair co., to fair house. The Hidden Hand 27. In Louisiana 28. Bunco in Arizona 2. Vanda Bros and Her Girls 3. Porter J. White in Faust 13. A Knight for a Day 14.

COLDWATER.—TIBBITS OPERA HOUSE (John T. Jackson, mgr.): Quinn, Marion and Gertrude Holland gave a good portrayal of Tempest and Sunshine Aug. 19 to a large audience. The Cow Puncher 26. The Girl from the United States 31. Porter J. White's Faust 2. My Dixie Girl 6. Henry Miller will present The Great Divide 11.

PETOSKEY.—GRAND OPERA HOUSE (H. Burr Lee, mgr.): Mazes, Prince of Egypt, Aug. 19; small house. William Owen in Merchant of Venice 26. Molly Bawn 30. Royal Slave 31. Vanda Bros 2. Uncle Daniel 13. Patten in Blockhead 16.

SAULT STE. MARIE.—SOO OPERA HOUSE (H. P. Jordan, mgr.): Three Twins Aug. 17; excellent co.; S. R. O. A Royal Slave 19; co. fair; business small.

HANCOCK.—KERREDGE THEATRE (Ray Kerredge, mgr.): The Three Twins opened season Aug. 20 and pleased big business. William Owen 2, 3.

DOWAGIAC.—BECKWITH MEMORIAL THEATRE (Mr. Welch, mgr.): The Cow Puncher Aug. 23 to small house. The Girl from U. S. A. give a nice performance 24.

MINNESOTA.

DULUTH.—LYCEUM THEATRE (C. A. Marshall, mgr.): Maude Leone in A Professor's Romance Aug. 15-22, to well filled houses; pleased audiences. The Three Twins, opening engagement, 22-29, to capacity houses; delighted audiences. Wright Lorimer in The Shepherd King 29-5; the co. is rehearsing here.—BIJOU: Closed for improvements and repairs.

WINONA.—OPERA HOUSE (O. F. Burlingame, mgr.): It's All On the Quiet Aug. 22, to good business. Bernard Riggs in the leading part. The Blue Mouse 30.

ST. CLOUD.—DAVIDSON OPERA HOUSE (E. T. Davidson, mgr.): The Girl Question Aug.

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17; good house and performance. The Cat and the Fiddle 23 pleased. Elmore Sisters made hits. Belle of Japan 29.

FARIBAULT.—OPERA HOUSE (Kaiser and Dibble, lessees and mgrs.): Williams Stock co. Aug. 21 offered East Lynne to fair business.

MISSISSIPPI.

COLUMBUS.—THEATRE (James W. Newby, mgr.): Dark Aug. 22-28.

MISSOURI.

MOBERLY.—HALLORAN'S THEATRE (P. Halloran, mgr.): Merry Widow 3. Graustark 10. Dreamland 11. The Golden Girl 16.

ST. JOSEPH.—LYCEUM (C. U. Philley, mgr.): Opened with The Lady Buccaneers Aug. 19-21; co. and presentation good; Joseph E. Watson was the star and made a great personal hit with his excellent comedy work; business excellent. Ray Raymond in Dare Devil Dan 22-25. Edmond Hayes in The Umpire 26-28.

MONTANA.

BUTTE.—BROADWAY THEATRE (James K. Heslet, mgr.): The Time, the Place and the Girl Aug. 20, 21. A Knight for a Day 22, 23. A Gentleman from Mississippi 24, 25.——FAMILY THEATRE (G. N. Crawford, mgr.): Harry Connell Stock co. 5-11 in On the Bridge at Midnight.——ITEMS: Donahue's Players leave on their annual tour of Montana, Idaho and Washington 28. The roster of the co. is R. E. Wilkins, Eddie Black, Milton Bromley, A. H. Ackerman, Earl Wiles, Stella O'Donnell, Caire O'Donnell, Hallie Meyers, and Alice De Lane.—The marriage of Chester N. Sutton, manager of the Majestic and Orpheum theatres, of Butte, to Rose Roma, the violin virtuoso, was a great surprise to his many friends.—The performances 20, 21, of The Time, the Place and the Girl was better than ever. The co. had open date 22 and were in evidence at the Broadway, guests of A Knight for a Day co.

MISSOULA.—HARNOIS THEATRE (C. A. Harnois, mgr.): Three Weeks Aug. 28; fine co.; fair house. The Time, the Place and the Girl 23. A Gentleman from Mississippi 25. A Knight for a Day 27.——THE FAMILY THEATRE (C. A. Harnois, mgr.): Last week of the Van Dyke co. in Mabel Heath 23-28, after which vaudeville with a coast-to-coast booking will hold the boards.

NEBRASKA.

LINCOLN.—OLIVER (F. C. Zehrung, mgr.): The Grace Hayward Stock co. closed their season of 13 weeks with a successful production of The Woman and the Wife, by Grace Hayward. Dare Devil Dan Aug. 27, 28. Grace Hayward co. (return engagement) 6-11.——LYRIC (F. R. Bradstreet, mgr.): The Lyric Stock co. in The Masqueraders 30-3.——ITEM: The Nebraska State Fair will be held at the Fair Grounds 6-10. Universal interest is manifested as the attendance at this and other attractions will prove or disprove the theory that a "dry" town is a poor place for amusement ventures.

NEW JERSEY.

BURLINGTON.—AUDITORIUM (James W. Lanning, owner; Charles M. Lanning, mgr.): In anticipation of a prosperous season the Auditorium is undergoing a thorough renovation and will open 11 with The Climax as the offering. The Smart Set follows 15, with Paid in Full 16. Other last season's hits already booked include The Girl of the Golden West, The Thief, Third Degree, and The Woman's Way.——ITEM: Clarence Bennett is at work painting scenery for the house. This will be his last work prior to his departure for Boonton, N. J., to join his Holy City co., which opens in that city 4 for a farewell tour of the country. J. WILL BURR.

TRENTON.—TAYLOR OPERA HOUSE (Montgomery Moses, mgr.): The season opened Aug. 21 with Human Hearts, and notwithstanding the fact that the play has been given here annually for a number of years, a capacity house was present. The Final Settlement was given 23 to a small house; the performance seemed to give satisfaction. Jules Murray's co. appeared 25 in Fluffy Ruffles, with Florence Gear in the title-role; John J. McGowan and Harry B. Roche made the big hits of the show. Norman Hackett 3. U. T. C. 4.
ALBERT C. D. WILSON.

PATERSON.—LYCEUM (F. J. Gilbert, mgr.): Drew fairly well with Queen of the Outlaw Camp Aug. 19-21; co. capable. Arthur C. Alston's new production, As the Sun Went down, received its initial production 23-25 before good houses in spite of extreme heat. George D. Baker is responsible for the play, which tells an interesting story of mining life in the far West. It was finely staged and well acted by a clever co., headed by Esther Williams. The audiences were enthusiastic and the play will no doubt prove as popular as the others Mr. Alston has stood sponsor for. Checkers 26-28.

BAYONNE.—OPERA HOUSE (William A. Miller, mgr.): Opens with Three Twins 1. Pierre of the Plains 2-4.——ITEM: Hyman Lasarus, who recently purchased this house at receiver's sale, has leased it for a term of years to Al. Woods, of New York. Morris Cohn has been retained as treasurer.——BIJOU has been thoroughly renovated and refurnished and opened Aug. 30.

RED BANK.—LYCEUM THEATRE (Fred Frick, mgr.): Yankee Doodle Detective Aug. 20; good business; good performance. Top o' th' World 21; big house. Billy the Kid 23; fair house; good performance. Fluffy Ruffles 24 to big house; Florence Gear and co. made a big hit. Soul Kiss 26. Mary Jane's Pa 27. Deadwood Dick's Last Shot 28. Nellie McHenry 30. Traveling Salesman 31. Robert Edson 1.

PERTH AMBOY.—NEW MAJESTIC (Sanderson, mgr.): McFadden's Flats Aug. 19; good co. and business. Billy the Kid 24 to good attendance. Mary Jane's Pa 26 and East Lynne 27.

NEW MEXICO.

LAS VEGAS.—DUNCAN OPERA HOUSE (J. S. Duncan, Jr., mgr.): Is now undergoing a complete overhauling, new scenery being painted and great improvements being made. There is a good booking for next season.

NEW YORK.

ROCHESTER.—LYCEUM (M. E. Wolff, mgr.): Cohan and Harris' Minstrels 1. The Top o' th' World 2-4. Madame X 13-15.——NATIONAL (H. Hurtig, mgr.): Reopens about 6.——BAKER (D. M. Cauffman, mgr.): Lytell co. in The Walls of Jericho Aug. 23-28; big business; S. R. O. Since the beginning of the present engagement patrons of the Baker have seen Mr. Lytell in roles not only diversified in their nature, but also of a different calibre from those usually falling to the lot of the leading man of a co. As Jack Probisher Mr. Lytell adds another to his list of successful impersonations, displaying the weaknesses as well as the strength of this character. Miss Adair is seen as Lady Alathea, and in her hands the character is all that could be desired. Mr. Hudson does well as an Australian gold hunter, Mr. Joy and Mr. Summer render the best kind of support. The Misses Byrne and Rose are well cast as typical representatives of the London part set. Caught in the Rain 30-4.——CORINTHIAN (C. W. Coleman, mgr.): Paris by Night; big business; good co. Among the well-known burlesquers in the cast are Rawson and Clare, Rey and Hawley, Joe and Clayton, and Wolf and Lee. One of the most entertaining numbers is the ballet, the Eight Dancing Dolls. Marathon Girls 30-4.——ITEMS: Between the first and second acts at the Baker Theatre 25, a beautiful silver service was presented to W. B. McCallum, former manager of the Cook Opera House, who left Rochester a year ago to become manager of the Broadway Theatre in Camden, N. J. Mr. McCallum has been in Rochester and vicinity for a month, but is to return to Camden soon.—Mr. Lytell made the presentation speech. Accompanying the service was a leather bound parchment book, in which were the names of the donors.
EDWARD G. ZIMMER.

ELMIRA.—RORICK'S (Herbert Salinger, mgr.): So successful was the Manhattan Opera co.'s production of The Mikado that, in compliance with a general demand, it was repeated Aug. 23-28 to large business. Rene Dietrich, Marie Horgan, Hattye Fox, Irene Messenger, Horace Wright, Tom D. Richards, Frank Wooley, Herbert Salinger, Edward Beck and Ted Weller scored hits. The orchestral direction of Andrew Springer was of the best, and the scenic effects unusually clever. La Parisienne 30-4. Heart and Hand 6-11.——LYCEUM (Reis Circuit Co., lessees and mgrs.; Lee Norton, bus. mgr.): Partello Stock co. 23-28; good houses, well pleased with The College Girl. Princess of Patches, The Gilded Fool, Three Middleton Girls, The Idiot, Kidnapped, and On Parole. As the Sun Went Down 2. Married for Money 4.——ITEMS: Henry Kavanaugh, treasurer at Rorick's, has been appointed to a similar position at the Lyceum. Brown as a berry, Manager George W. Midleton, of the Mozart, has returned from his vacation and is directing the improvements at that house preparatory to opening this month. Clifford Hyde, a well liked member of the Manhattan Opera co., at Rorick's, has retired and joined the Nancy Boyer Stock co. Charles A. Woodin is spending the Summer at Waverly, N. Y. John Haney has joined the Walter Williams Stock co. Lee Firmin has retired as treasurer of the Oneonta Theatre, Oneonta, N. Y.
J. MAXWELL BEERS.

ALBANY.—HARMANUS BLEECKER HALL (F. Ray Comstock, lessee; J. Gilbert Gordon, res. mgr.): The Man from Home opened the season Aug. 30-1.——ITEMS: H. R. Jacobs, the former lessee of Harmanus Bleecker Hall, has begun work on his new playhouse, the Clinton Theatre.—Harry Saywell, treasurer of the Hall, has returned from a trip through Canada.—F. Ray Comstock was in town 24.—Manager H. R. Jacobs announces that his new theatre, the Clinton, will open Dec. 25, and that Maude Adams has been booked for the opening attraction, to be followed by a complete list of high-class offerings by Messrs. Klaw and Erlanger, Belasco, Fiske, Savage, Brady, and Dillingham.
GEORGE W. HERRICK.

SYRACUSE.—WIETING (John L. Kerr, mgr.): The regular season at this house opened Aug. 23-26, with The Love Cure to large houses; Charles J. Ross and Elsie Bowen were received with marked favor. Bailey and Austin in The Top o' the World 31, 1. The Parisian Model 2-4.——BASTABLE (S. Bastable, mgr.): Sal, the Circus Gal, with Vivian Prescott featured, was the opening attraction 23-25, and did a big business. Convict 999 26-28. As the Sun Went Down 30-1. The Workingman's Wife 2-4.——ITEMS: The Grand will open the season of Keith's Vaudeville 30.—John Muldoon, last season treasurer of the Bastable, to be treasurer of the Majestic, Cincinnati, O.
E. A. BRIDGMAN.

ROME.—LYRIC (direction of F. R. Loescher, Inc.; Edward J. Gatley, mgr.): Polly of the Circus Aug. 27. The Joy Rider 1. The Man from Home 8. The House of a Thousand Candles 4.——BERGAR'S ACADEMY: The Primpins 19-21. Rosser and Georgette 22-25. Four good pictures and songs by Mr. Waterbury.——IDLE HOUR (J. Y. Burns, mgr.): Katherra K. Fiske and Sam J. Raeco in The Tale of the Turkey and The Daughter of a Man 23-25. Pictures and songs by Mr. Touhey.——ITEMS: The Sam S. Shubert Theatre in Utica, N. Y., will open 30 with Keith's vaudeville; Fred G. Berger, Jr., will be manager. Manager Gatley has been very busy getting the Lyric in order for the opening of the Fall season. The auditorium has been thoroughly renovated, the boxes have been redraped and the dress room concrete floors have been covered with wooden ones. The acoustic properties, which have never been of the best, have been greatly improved by the stringing of copper wires. The season promises to be a very successful one.

POUGHKEEPSIE.—COLLINGWOOD OPERA HOUSE: Opened with Eddie Leonard's Minstrels Aug. 3, with A1 show to S. R. O. Yankee Doodle Detective 12; good house; fair show. Phil Maher Stock co. 16-21; big houses; good performances. Don't Tell My Wife 25, house and show fair. Married for Money 26; fair and fair. East Lynne 28. Parisian Model 30. Deadwood Dick's Last Shot 31. Dolly Varden 1. King Dodo 2. Daniel Sully in The Parish Priest 3. Human Hearts 4. Charles E. Champlin Stock co. 6-11.——ITEM: New York State Firemen's Association held forth 14-21, and during week the Polhill Amusement co. provided side shows, etc.; 16-21 being mostly rainy, the amusement co. continued 23-28; the manager reports poor business; the attractions were all good.

BINGHAMTON.—STONE OPERA HOUSE (J. F. E. Clark, mgr.): Dockstader's Minstrels gave their initial performance Aug. 24 to an overflowing house. Lew Dockstader, Nell O'Brien (a former resident), and Al. Jolson scored heavily. As the Sun Went Down 28.——ARMORY THEATRE (E. M. Hart, gen. mgr.): The Armory Theatre opened its regular season 24 with The Talk of New York to S. R. O., the sole available space being the broad smiles that illuminated the faces of Managers Hart, Davidson, and Congdon. The people were crowded as tightly as they could be to witness the conversion of the home from vaudeville to the legitimate. The Top o' th' World 28. Cohan and

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Harris' Minstrels 30.——ITEM: J. J. Shubert, of New York, was in town to witness the opening of Dockstader's Minstrels at the Stone.

GLOVERSVILLE.—DARLING THEATRE (William E. Gant, mgr.): Fay Wallace in Polly of the Circus Aug. 25; excellent satisfaction, to fair business despite very hot weather. The Gingerbread Man 30. The New York Yiddish co. 31, 1. The House of a Thousand Candles 2. Don't Tell My Wife 3. Forty-five Minutes from Broadway 6.——ITEMS: This house has been thoroughly overhauled and through the syndicate has secured the best line of attractions ever booked in this city.—Industrial conditions promise much better than last season. Practically all the factories are running full forces and business in all lines is vastly improved.—The Gingerbread Man co. are in active rehearsal and will open season here.

SARATOGA SPRINGS.—BROADWAY (A. G. Sherlock, lessee; Fred C. Mallery, mgr.): In Old Kentucky Aug. 21, opened here to a large and satisfied audience. Chauncey Olcott gave two performances 24-25 to S. R. O.; made a little speech and received a huge bouquet of roses; he started his season here. Polly of the Circus, with Fay Wallace in leading role, 26; co. and production first class; attendance large and enthusiastic. The Climax 27 has changed to January. House of a Thousand Candles 31. Don't Tell My Wife 6. Lena Rivers 7.

GLENS FALLS.—EMPIRE THEATRE (J. A. Holden, mgr.): Kirk Brown co. Aug. 23-28 opened (to S. R. O., giving excellent satisfaction. Plays first part of the week: Brown of Harvard, The Wife, and Under the Red Robe. The outlook for the balance of the week is S. R. O., as this is one of the best cos. that ever visited here. Polly of the Circus 30. Gingerbread Man 31. House of a Thousand Candles 1. Don't Tell My Wife 2.

KINGSTON.—OPERA HOUSE (C. V. Dubois, mgr.): Don't Tell My Wife Aug. 24; fair, to fair house. Graustark 26. House of Thousand Candles 30. Polly of the Circus 31. King's East Lynne 1. Dolly Varden 4.——BIJOU THEATRE (G. W. Carr, mgr.): Reopened 30 with a big headline of vaudeville.——ORPHEUM (G. W. Carr, mgr.): Phil Mahar Stock co. with Thorne and Orange Blossoms, to S. R. O.; other plays: Saved from the Sea, etc. Lena Rivers 3.

WATERTOWN.—CITY OPERA HOUSE (W. Scott Mattraw, mgr.): Opened with In Old Kentucky Aug. 24; co. pleased excellent business. A new twelve piece orchestra, under the direction of Professor John Gunstman, replaces F. E. Butters and orchestra. Professor Gunstman was warmly applauded after each selection and much credit is due Manager Mattraw for securing him. Bailey and Austin in The Top o' th' World 30.

PALMYRA.—OPERA HOUSE (H. L. Averill, lessee and mgr.): Opened with Graustark Aug. 31. Woman Pays 10. Moonshiner's Daughter 20. De Rue Brothers' Minstrels 24, 25. East Lynne 29.——ITEM: This is the tenth year the Opera House has been under the management of H. L. Averill and this year sees more improvements than ever before.

OSWEGO.—RICHARDSON (Frank E. Foster, mgr.): Graustark 1.——ITEM: Fred S. Werthemier, agent for Graustark co., spent Sunday here, and reports that business with his co. opened well; also that it is expected that Mr. Castle, producer and manager, will be with the co. during its engagement at the Richardson.

PLATTSBURGH.—THEATRE (M. H. Farrell, mgr.): Myrkle-Harder co. Aug. 23-28. Plays: Burglar and the Lady, Shoemaker, A Child of the Regiment, Out of the Fold, One Girl in a Thousand, A Girl Out Yonder, and Missouri Girl; fine co. and vaudeville; S. R. O. sign out first night. Don't Tell My Wife 1. King Dodo 4.

WELLSVILLE.—BALDWIN THEATRE (Interstate Amusement Co., lessees and mgrs.): The Partello Stock co. opened to good business. List of offerings: College Girl, A Royal Prisoner, The Traveling Man, Shadowed Lives, The Railroad King, The Hired Boy, and The Girl of Eagle Ranch Aug. 23-28.

NEWBURGH.—ACADEMY OF MUSIC (Fred M. Taylor, mgr.): Victor Moore in The Talk of New York opened the season to S. R. O.; excellent performance. Moving pictures, and Eckel and Dupree, George Barron in vaudeville to crowded house; pleasing performance. Dolly Varden 2 and East Lynne 4.

TROY.—RAND'S OPERA HOUSE (H. T. Thompson, res. mgr.): In Old Kentucky Aug. 23 pleased good business. Don't Tell My Wife 26. Married for Money 27-28. The Parisian Model 30.——ITEM: The Mortimer Snow Stock co. will open the Lyceum Theatre 4.

AUBURN.—NEW JEFFERSON (J. O. Brooks, mgr.): Victor Moore opened Aug. 25; excellent business. Partello Stock co. 30-4. Honey Boy Minstrels 31.——BURTIS OPERA HOUSE (J. N. Ross, mgr.): Harcourt Comedy co. 30-4.

NIAGARA FALLS.—INTERNATIONAL (Harris Lamberg, mgr.): Chicago Stock co. in The Missourian Aug. 25, Clothes 27 and The Devil 28. Victor Moore in The Talk of New York 28. All pleased, good business.

DANSVILLE.—HECKMAN OPERA HOUSE (L. H. Heckman, mgr.): Opened with Graustark Aug. 19 to big business and fine performance. As the Sun Went Down 3.

CORTLAND.—NEW THEATRE (L. M. Dillon, mgr.): Partello Stock co. Aug. 16-21; exceptionally strong co., to big business.

CORNING.—OPERA HOUSE (Reis Circuit Co., lessees; Ernest J. Lynch, mgr.): The season opens 2 with The Great Divide.

JAMESTOWN.—SAMUELS OPERA HOUSE (J. J. Waters, mgr.): Opened Aug. 28 with Graustark.

OKLAHOMA.

DURANT.—THEATRE (George Harrison, mgr.): This house has been thoroughly repaired, and is virtually a new building, with seating capacity of 800 (all new seats), stage opening is 24 x 26 feet, and stage is 26 feet in depth and gridiron is 47 feet; also seven new dressing rooms. All scenery is new, from Detroit Scenery Co. Opening play has not been booked yet.——ITEM: The remarkable growth of Durant in the past year well warrants the building of this new theatre.

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URBANA.—CLIFFORD THEATRE (Edward Clifford, mgr.): The Partello Stock co. closed a week's engagement Aug. 21. The bills were: The College Girl, A Royal Prisoner, A Jealous Wife, The Railroad King, and The Girl of Eagle's Ranch; the co. not only broke the Tuesday night (usually the smallest of the week with repertoire) record, but also the week's record for Urbana several nights, the house being sold out before the curtain.——ITEMS: Frank Reed, for several years assistant amusement editor on the New York "Herald," who has signed as advance agent for Billie Burke, spent part of this week here visiting his mother.—Cassius B. Holliday has joined the Himmelein Stock for advance agent. My camera work took first prize at the county fair last week. WILLIAM H. McGOWN.

SPRINGFIELD.—GRAND OPERA HOUSE (L. J. Dalle, mgr.): Estelle Allen co. Aug. 16-21, closed week in The Gambler, Ten Nights in a Bar Room, The American Beauty, and Confusion to fair business. Hyde's Theatre Party 23-28; co. and presentations satisfactory to good audiences. Plays: A Gilded Fool, The Suburban Winner, Chimmy Fadden, The Texan, Still Waters Run Deep, and The Meddler. Kinsey Komedy co. 30-4.——FAIRBANKS THEATRE (L. M. Boda, gen. mgr.; Harry A. Ketcham, bus.-mgr.): Al. G. Field's Minstrels 30.

PORTSMOUTH.—MILLBROOK CASINO (Arthur Berthelet, mgr.): The Devil Aug. 16-21 pleased good business. 28 closed a very successful ten weeks for the Millbrook Stock co. Some of the plays given were Sweet Lavender, Captain Swift, The Butterflies, Mrs. Dane's Defense, Mrs. Temple's Telegram, The Idler, A Gilded Fool, The Devil, and The Opera Singer.——GRAND OPERA HOUSE will open 14 in The Red Mill.

WOOSTER.—OPERA HOUSE (Kettler and Limb, mgrs.): Opened Aug. 23-28 with the Nancy Boyer Stock co. (Fair Week) in The Girl from Way Out Yonder, The Temptations of a Bride, The Belle of Richmond, A College Romance, May Blossom and The Fatal Love; good houses. The Rose of the Rancho 7. Vogel's Minstrels 14.——ITEM: The Opera House has been refrescoed and presents a fine appearance.

BUCYRUS.—OPERA HOUSE (W. F. Gehrisch, mgr.): A Peculiar Coward Aug. 23, by competent co., to fair business; among those having parts were W. M. Cubbinson, Gladys Bachelder, Hal Chalmers, Virginia Fairfax Ebel, Robert Swisher, Charles Bender, Carl C. De Maine, Luciel Bachelder, Frank Garry, and Walter M. Ebel.

AKRON.—COLONIAL (Eastern Ohio Theatre co., lessees; F. E. Johnson, res. mgr.): Al. G. Field's Greater Minstrels opened Aug. 25 to two large houses, evening to S. R. O. S. Miller Kent in A Dry Town 4.—GRAND (O. L. Eisler, mgr.): Convict 999 30.

NEW PHILADELPHIA.—UNION OPERA HOUSE (A. A. Bates, res. mgr.): John W. Vogel's Minstrels 1. Flower of the Ranch 9. Under Southern Skies 17. Esther Williams in As the Sun Went Down 21. Norman Hackett 29.

NEW LEXINGTON.—SMITH'S THEATRE (T. J. Smith, mgr.): Ye Colonial Stock co. Aug. 16-21 in For Hearth and Honor, Woman's Honor, Lena Rivers, At Sunrise, My Wife's Aunt, and A Woman's Power; good co. and business.

CAMBRIDGE.—COLONIAL THEATRE (Hammond Brothers, mgrs.): Fields' Minstrels opened their season here Aug. 19 to crowded house. The new first part, The Head Waiters, is quite novel, but too long; singing is very good.

DELAWARE.—CITY OPERA HOUSE (Wolff and King, mgrs.): Aug. 16-21: Dark.——ITEM: The J. Frank Hatch co. will furnish the attraction for a week's carnival, under the auspices of the Eagles, 6-11.

HAMILTON.—SMITH'S (M. Reiss, lessee; Tom A. Smith, res. mgr.): Has been redecorated and will open in a new dress Aug. 20 with Al. G. Field's Minstrels. A strong line of attractions are booked and a great season is expected.

EAST LIVERPOOL.—CERAMIC THEATRE (William Tallman, mgr.): Opens with S. Miller Kent in A Dry Town 2. Primrose Minstrels 7.——ITEM: Walter Williams will be stage-manager here and Mike Shea treasurer.

ELYRIA.—THEATRE (H. A. Dykeman, mgr.): Will open 4 with George Sidney in The Joy Rider. Chicago Stock co. 6-11. Vaudeville and pictures following.

ZANESVILLE.—WELLER THEATRE (Mr. Seaville, mgr.): Lattimore Stock co. Aug. 30.——ITEM: This co. has several new players.

POMEROY.—OPERA HOUSE (J. M. Kaufman, mgr.): Opened Aug. 24 with John W.

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MARIETTA.—AUDITORIUM (L. M. Locke, mgr.): Latimore-Leigh Stock co. Aug. 23-28.

PENNSYLVANIA.

SCRANTON.—POLI (J. H. Docking, mgr.): The Warrens of Virginia Aug. 23-28 was a big success and was greeted by capacity houses. Robert Wayne as General Warren never appeared to better advantage. Grace Huff as Agatha made another decided hit. Paul Anderson as Blake, Josie Sissons as Sapho, and P. S. Barrett as General Griffin merit special mention. The play was well staged and the scenery was beautiful. This closes the season, which has been very successful, both from an artistic and financial standpoint.——ACADEMY (C. L. Durban, mgr.): The Queen of the Secret Seven 23-25; co. and business excellent. Florence Radinoff in the title-role was excellent. John P. Lockney as Roland Merrick, Cora Quinten as Irene Darton, George Sinclair as Barney Fay merit special mention. At Cripple Creek 26-28. Billy the Kid 30-1. The Burglar 2-4.——LYCEUM (C. L. Durban, mgr.): Bailey and Austin in The Top o' th' World 27; good advance sale. Florence Gear in Fluffy Ruffles 2.

JOHNSTOWN.—CAMBRIA THEATRE (H. W. Scherer, mgr.): Bowery Burlesquers Aug. 20; fine attraction and good business. In the Bishop's Carriage 21; fair attraction and good business. Marselle 27.——GLOBE (J. G. Foley, mgr.): 19-21: Mare G. Dale, monologue; Three Schuttas, sketch, and Mue. Phillips made up a good bill to fine business. The house closed 21 for two weeks, during which time extensive alterations will be made. Reopens 6. The bookings will be supplied by Gus Sun.——THE MAJESTIC will also reopen 6. William E. Gorman, for 20 years connected with local theatres, and for 8 years stage-manager for the Cambria and two and one-half years with the Park, will be the new stage-manager of the Majestic, he having signed a two years' contract. His duties commenced 23. He is capable and popular.

MAUCH CHUNK.—OPERA HOUSE (Mulhearn and McGinley, mgrs.): The current season, under new management, opened Aug. 23 with Wagenhals and Kemper's Paid in Full under very encouraging auspices. In spite of the warm temperature prevailing the house was filled and all present were delighted with both the performance and its new managers. Katherine Florence and Frita Williams in the leading roles were all that could be expected, and the audience were astonished at their abilities and clever acting. Girls Will Be Girls 31.——ITEM: Helen H. Morrow, of Philadelphia, won much favor here in a local entertainment as an elocutionist. Her renditions were warmly received.

WILKES-BARRE.—POLI THEATRE (Gordon Wightter, mgr.): Poli Stock co. in When We Were Twenty-one Aug. 23-28; excellent performances to good business. The Warrens of Virginia 30-4.——GRAND OPERA HOUSE (Harry Brown, mgr.): Dark.——NESBITT THEATRE (Harry Brown, mgr.): At Cripple Creek 23-25; good co. and business. Queen of the Secret Seven 26-28. A Workingman's Wife 30-1. Billy the Kid 2-4.——LUZERNE THEATRE (L. H. Baker, mgr.): Dave Marion's Divorceland 21-25; excellent co.; drew large houses. Sam Devere's co. 26-28. Jardin de Paris 30-1. Miss New York, Jr., 2-4. The Brigadiers 6-8. The Big Review 9-11.

READING.—ACADEMY (Reis and Appell, lessees; P. Levy, mgr.): Opens Aug. 26 with The Girls from Happyland as the first performance. Florence Gear in Fluffy Ruffles 27. Emmet Devoy in Dreamland 28. Other attractions booked to appear early are Billy the Kid. Paid in Full. Three Twins. The Girl from Rector's. The Climax.——ITEM: The theatre will again be under the direct control of P. Levy, who has had charge of the theatre for the past two seasons, and who just returned from Utica, where he managed Nathan Appell's stock playhouse very successfully during the Summer season.

POTTSVILLE.—ACADEMY (M. Reis, prop.; Charles Haussmann, mgr.): Opened Aug. 24 with Chauncey-Keiffer co. pleased fair business; plays: The Young Wife, The Lost Child, Molly Bawn, The Russian Spy, East Lynne, Dr. Jekyll and Mr. Hyde. Girls Will Be Girls 30. Fluffy Ruffles 31. When His Wife's Away 3.——ITEMS: George W. Gintz, of Erie, is now treasurer at the Academy. This season's business promises better than last. Business is improving slowly. The Family Theatre has left the Heraker-Knoblauch Circuit, and is now managed independently by Slater and Neal, as the Slater Theatre.

BUTLER.—MAJESTIC THEATRE (George N. Burckhalter, mgr.): Murray-Mackey Comedy co. Aug. 22-28; good co. and business, with Why He Divorced Her, Lena Rivers, Irish Exile, Two Orphans, Convict 999, Waif of the Streets, and Girl from Arizona.——ITEM: Murray-Mackey co. has opened Majestic Theatre on Fair week for a number of seasons and always draws large houses.

EAST STROUDSBURG.—GRAND OPERA HOUSE (R. J. Booth, mgr.): Grand-stark Aug. 16; excellent co.; fair business. At Cripple Creek 18; good co.; fair business. As the Sun Went Down 27. A Yankee Circus 1. Moulin Rouge Girls 3. Cradled in the Deep 6. Lilly and the Prince 9. Billy the Kid 15. Little Miss Muffet 17.

WILLIAMSPORT.—VALLAMONT PAVILION (William H. Amer, mgr.): Clara Turner co. in Zeline of the Circus Aug. 19-21 and The Lost Trail 23-25 drew well and greatly pleased. Miss Turner and Mr. Hammond made many friends. Benefit for Home for the Friendless billed for 25. The Beggar and the Millionaire 26-28.

HARRISBURG.—MAJESTIC (Reis Circuit, mgrs.): Around the Clock opened Aug. 20-21 and repeated its success of past seasons. The co. is a good one and the house, well filled, was liberal in its applause. In Panama 23. Fluffy Ruffles, with Florence Gear, 25. Little Johnny Jones 31. Henry E. Dixey 30.

YORK.—OPERA HOUSE (B. C. Penis, mgr.): Beverly of Graustark 1. Neills Mr. Henry in Million L. A.; H. Wilson in Mets in Ireland 3. Boston Belles 4.——ITEMS: The house has been thoroughly renovated and cleaned, and a few needed improvements made and management expects a successful season.

DU BOIS.—AVENUE THEATRE (A. P. Way, mgr.): The Carroll Comedy co. finished a three weeks' engagement Aug. 16-21. Plays: No Mother to Guide Her, Dr. Jekyll and Mr. Hyde, and A Mad Marriage; business fair and pleased. House dark until 28.

SUNBURY.—CHESTNUT STREET OPERA HOUSE (Fred J. Byrod, lessee and mgr.): The Three Twins will open 9. John Beersford 18. The Last Trail 20. Miss Muffet 29.

PITTSTON.—BROAD STREET (Reis Circuit Co., mgrs.; Thomas H. Gibbons, res. mgr.): Paid in Full opened Aug. 24; excellent performance to large audience.

WASHINGTON.—NIXON (Reis Circuit Co., lessee; C. D. Miller, mgr.): Opened Aug. 23 with In Africa. Paid in Full 4.

CARBONDALE.—OPERA HOUSE (Reis, lessee; G. P. Monahan, mgr.): At Cripple Creek Aug. 31.

BRADFORD.—THEATRE (Reis Circuit; Jay North, mgr.): The Great Divide 2.

RHODE ISLAND.

WOONSOCKET.—OPERA HOUSE (Jack E. Ogden, mgr.): Miss Aug. 21, to good business. Regular season opened 23 with New Eight Bells. Weber Stock co. 30-4.

NEWPORT.—OPERA HOUSE (Cahn and Cross Co., mgrs.): Bailey and Austin in The Top o' the World Aug. 19; pleased large house.

SOUTH CAROLINA.

ORANGEBURG.—ACADEMY OF MUSIC (J. M. O'Dowd, mgr.): House has been thoroughly renovated and will open about Oct. 6 under new management.

TENNESSEE.

CHATTANOOGA.—SHUBERT THEATRE (Paul R. Albert, mgr.): Has been overhauled and will reopen 7 with Land of Ned.

TEXAS.

MARSHALL.—AUDITORIUM (Leon A. Myers, mgr.): Opened Aug. 20 with Richard and Pringle's Minstrels.——ITEM: Mr. Myers has secured the lease for 1909 and 1910, and all indications point to a very successful season.

VERMONT.

BRATTLEBORO.—AUDITORIUM (George E. Fox, mgr.): Polly of the Circus Aug. 21; good business; co. of high order. Guy Brothers' Minstrels 26.

BARRE.—OPERA HOUSE (Fox and Eaton, mgrs.): Gage Stock co. Aug. 23-29 in The Belle of Richmond to good business.

VIRGINIA.

STAUNTON.—BEVERLEY THEATRE (Barkman and Shults, mgrs.): Will open 6 with Joseph and William Jefferson in The Henrietta. The Lion and the Mouse 11. Adelaide Thurston 13.

RICHMOND.—ACADEMY OF MUSIC (Lee Wise, mgr.): Opened with The Wolf Aug. 27-28. The Soul Kiss 30-31. The Land of Ned 1.——BIJOU (Charles I. McKee, mgr.): Opens 6 with Way Down East.

WINCHESTER.—AUDITORIUM (F. H. Hable, mgr.): The season opened Aug. 26 with Final Settlement. Human Hearts 1. Miss Stuart in Twelfth Night 6.

WASHINGTON.

TACOMA.—THEATRE (C. H. Herald, mgr.): A Girl from Rector's Aug. 15, 16; particularly pleased the male portion of the audience.

WEST VIRGINIA.

WHEELING.—COURT (E. L. Moore, mgr.): Paid in Full 6, 7. A Dry Town 8, 9.——VIRGINIA (Charles A. Peinler, mgr.): Baker and Castle co. opened with In the Bishop's Carriage Aug. 23-28 to good business. Yorke and Adams 29-28. In Panama 30-1.——APOLLO (H. W. Rogers, mgr.): Vanity Fair 30-1. Rentz-Santley co. 2-4.

BLUEFIELD.—ELKS' OPERA HOUSE (B. H. Jolliffee, mgr.): Lionel Lawrence in Forgiven Aug. 21. Jefferson Brothers in Henrietta 24. Coburn's Minstrels 11. Lion and the Mouse 13. Human Hearts 18. Strongheart 24.

PARKERSBURG.—CAMDEN THEATRE (W. E. Kemery, mgr.): Lattimore-Leigh Stock co. Aug. 16-21; fair; poor business. In Panama 3.

WISCONSIN.

RACINE.—THEATRE (Central States Theatre Co., owners; Daniel M. Nye, mgr.): James L. Davis presented William Owen and associate players in As You Like It Aug. 20 and pleased good house; the co. included Don Merrifield, John Ferguson, Thomas Langan, W. H. Satterlee, James Leslie, Frank Hardin, W. H. Niemeyer, W. Joseph Poirier, Charles Newcomb, Clayton Anderson, Joseph Brady, Virginia Brooks, Mary Claruth, Margaret Morrison, and Alice John. The Sunny Side of Broadway was the bill 22 to good patronage by a capable co., which included Max Bloom, Al. Harrison, J. E. Coughlin, Mart Franklyn, Don Clark, Marie Montrose, Carolyn Ryan, Nan Ryan, Alice Sher, John Gilmore, Edward Allen, Jeane Wents, Lee Wents, Herman Heindrick, Harry Moore, Phil Stinson, Hattie Perry, Ella Heinsley, Jessie Maker, Bertha Bangor, Marie Rayburn, Elsie Keller, Frogie Barron, Elisabeth Rish, Lolita Pierce, Ada Jones, Bettie Kelle, Jeanette Barron, Mabel Manning, Harriet Rexford, and the twin brothers Wents. The Blue Mouse 23. Girl from the U. S. A. 29. Jane Eyre 30. Little Homestead 4. Le 5. Minister's Daughter 6. Lena Rivers 11.

SHEBOYGAN.—OPERA HOUSE (W. H. Stoddard, mgr.): The Fighting Parson Aug. 22 to fair audience; co. gave good satisfaction. The opening attraction of the season at this house will be The Blue Mouse 27. The Minister's Daughter 29.——ITEM: Manager Stoddard returned from the East 18 happy in the thought that he has secured the finest line of attractions for the coming season that ever came this way.

BELOIT.—WILSON'S OPERA HOUSE (R. H. Wilson, mgr.): Tempest and Sunshine pleased small house Aug. 18 (weather torrid). The Blue Mouse 19 to big business. The Newlyweds' Honeymoon 23; light business. The Minister's Daughter 25. Ole Peterson 27. Married in Haste 30. Gelton's Minstrels 31.

OSHKOSH.—GRAND OPERA HOUSE (J. E. Williams, mgr.): Tempest and Sunshine Aug. 22; crowded house matinee and night.

WYOMING.

CHEYENNE.—CAPITOL AVENUE THEATRE (Edward F. Stahle, lessee and mgr.): Dustin Farnum in Cameo Kirby Aug. 16, 17; excellent, to fair business. The Merry Widow 27, 28. Blanche Bates in The Fighting Hope 2. The Alaskan 3.

CANADA.

CHATHAM, ONT.—The general theatrical outlook is not at all promising. The Briseo Opera House has been closed and all dates canceled. Plans have been prepared to remodel it into an apartment house of 90 rooms, so that Chatham will be without a legitimate theatre this season. Plans are out for a new ground floor theatre to seat 1,000, but there is difficulty in getting finances.

ST. JOHN, N. B.—OPERA HOUSE (H. J. Anderson, mgr.): Reopened Aug. 23 with May Robson in The Rejuvenation of Aunt Mary for one week; initial performance greeted by a large and appreciative audience.——ITEM: The improved form of THE MIRROR has met with most favorable comment here.

LONDON, ONT.—GRAND OPERA HOUSE: Opened a short preliminary season Aug. 21 with Texas as the attraction, to light attendance. The weather has been excessively warm lately and indoor attractions suffer in consequence. The Talk of the Town 27. Paid in Full 28.

WINNIPEG, MAN.—GRAND and WINNIPEG: Dark Aug. 23-28.——THE WALKER: The British Association for the Advancement of Science will bring together the leading scientific men of the British Empire 23-26.

BRANTFORD, ONT.—GRAND OPERA HOUSE (F. C. Johnson, mgr.): Graustark Aug. 23. Small fire here 20. Damage was light and repairs will be made at once. Paid in full 30 and The Burgomaster 28.

ARENA.

Barnum and Bailey's Circus is announced for two performances in Kansas City on Sept. 4.

At Adrian, Mich., Barnum and Bailey's Circus gave fine street parade and two performances Aug. 18, to big business and satisfaction to all concerned.

Hagenbeck and Wallace's Circus and Trained Animal Shows were seen at Pittsfield, Ill., Aug. 24, at Taylorville, Ill., Aug. 25, and at Vandalia, Ill., Aug. 26.

Gentry Brothers gave two good performances July 26, at Everett, Wash.

Packed tents greeted the performance of Bells-Floto shows at Green Bay, Wis. The large crowds were pleased with the performances of people and animals, and some of the specials are of high order. The horses, among them the six blue ribbon Armour beauties, attracted much attention. Acrobats, trapeze performers and clowns entertained for two hours.

Miller Brothers' 101 Ranch is billed for Mc-Alester, Okla., Sept. 30, and Barnum and Bailey's Circus is expected Sept. 22.

Stephen Kennedy, of East Liverpool, O., has joined the Cole Brothers' Circus.

Gentry Brothers presented two excellent performances to crowded tents Aug. 14 at Rome, N. Y. The drill by a large company of ponies, the elephant band, musical ponies, and the entertainment afforded by a large number of intelligent and well trained dogs, are all worthy of mention. The street parade was also good.

Barnum and Bailey's Circus appeared at Logansport, Ind., Aug. 24. The Great Robinson's Carnival company is billed for Aug. 30-Sept. 4.

Ringling Brothers' Circus played to two capacity houses at Recreation Park, Spokane, Wash., Aug. 9. More than 20,000 persons paid admissions and every one went home saying that James Jay Brady, head of the publicity department, was ultra-conservative in his advance notices. Mr. Brady passed several days in Spokane as a guest of the local newspaper men and the Board of Control of the National Irrigation Congress and was enrolled as an honorary delegate from Illinois of the last named organization.

Ringling Brothers paid a two days' visit to Seattle, Wash., Aug. 19, 20.

The Sells-Floto Circus is billed for Portsmouth, O., Sept. 1.

Buffalo Bill's Wild West Show is booked for Omaha, Neb., Sept. 6.

Eleven elephants escaped from a circus while passing through Clay Center, Kan. The stampede was started by a dog which barked and bit at the heels of one of the elephants.

The Barnum and Bailey Circus is billed to appear at Kirksville, Mo., Aug. 31.

The Barnum and Bailey Circus will exhibit at Quincy, Ill., Aug. 30.

John Robinson's Circus will show in Owensboro, Ky., Sept. 6.

At Moncton, N. B., Norris and Rawe's Circus Aug. 21, to splendid business; show gave first class satisfaction; everybody pleased.

Miller Brothers' 101 Ranch is billed for Mc-Alester, Okla., Sept. 30, and Barnum and Bailey's Circus will follow Sept. 22.

At Tacoma, Wash., Ringling Brothers gave fine parade and performance Aug. 21, 22.

John Robinson's Circus showed at Jonesboro, Ark., Aug. 30.

At Logansport, Ind., about 25,000 people witnessed the performances of Barnum and Bailey's Circus Aug. 24, and it was pronounced by all to be the best circus seen here in many days. It was just eight years ago to the day that this circus was last here. The Robinson Carnival company will be here Aug. 30-4.

At Willimantic, Conn., Kemp Sisters' Wild West underlined for Sept. 3, 4.

Buffalo Bill and Pawnee Bill's Circus showed at Lincoln, Neb., Aug. 30.

The Wallace-Hagenbach Circus is billed for Moberly, Mo., Sept. 10.

The Sells-Floto Circus is billed for Huntington, W. Va., Sept. 3.

Frank A. Robbins' Circus drew two large tents Aug. 23 at West Chester, Pa. Performance pleased. Howe's London Circus Sept. 6.

The Sells-Floto Shows will exhibit at Staunton, W. Va., Sept. 15.

Norris and Rowe's Dog and Pony Show is billed for Chatham, Ont., Sept. 8 at the Exhibition Grounds.

Miller Bros.' Wild West gave two excellent performances to good business at South Chicago, Ill., Sunday, Aug. 22. The management express themselves as very much elated over the season's business and of their reception in the East.

Buffalo Bill's Wild West and Pawnee Bill's Far East exhibited at Fairbault, Minn., Aug. 21 and pleased a large attendance.

Ringling Bros.' Circus drew large crowds of spectators at its performances in Seattle, Wash., Aug. 19, 20, which gave first class satisfaction.

Buffalo Bill's and Pawnee Bill's combined shows are scheduled for two performances Sept. 13 at the circus grounds, Cleveland, Ohio.

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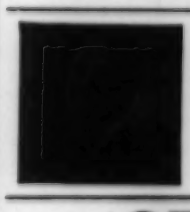

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